

# THE ART AMATEUR

DEVOTED TO ART IN THE HOUSEHOLD

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{ WITH 11 SUPPLEMENTARY PAGES,  
INCLUDING 3 COLOR PLATES. }



"SWEET DREAMS." FROM THE WATER-COLOR PAINTING BY ROSINA EMMETT SHERWOOD.

(IN THE WOMAN'S BUILDING AT THE WORLD'S FAIR.)

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## THE ART AMATEUR'S CIRCULATION.

Now closing its fourteenth year, The Art Amateur has the largest bona-fide paid circulation of any periodical of its class in the world.

The publisher is prepared to prove this claim (so far as art periodicals printed in the United States are concerned) by leaving it to the decision of representatives of the three American book publishers: J. B. Lippincott Company, D. Appleton & Co. and Houghton, Mifflin & Co. He is equally willing that the Committee of Inquiry shall consist of the business managers of the three leading New York magazines—"Harper's," "The Century" and "Scribner's;" or of representatives of the three New York dry-goods firms: Arnold, Constable & Co., Jas. McCreery & Co. and B. Altman & Co.

These gentlemen (or whoever else may be chosen to form the Committee) shall have free access to bills for paper and printing, subscription books, monthly payments of the American News Co. and Post-office mailing vouchers, and any and every other means shall be afforded the Committee that may be required for a thorough and impartial investigation covering the period of a full year up to date.

If the publisher of The Art Amateur does not succeed in establishing its claim to the largest bona-fide paid circulation of any periodical of its class, he agrees to forfeit the sum of \$500, to be given as a prize to the most efficient pupil of the Art Students' League, or of any other art school that may be designated; or he will contribute \$500 to any charitable or benevolent fund related to art or journalism in New York; it being understood that each contestant shall agree to the same forfeit.

NEW YORK, June 1, 1892.

## MY NOTE BOOK.

Leonato.—Are these things spoken or do I but dream?

Don John.—Sir, they are spoken, and these things are true.

—Much Ado About Nothing.



THE present number completes the fourteenth year of The Art Amateur, and I may be pardoned perhaps for departing from the usual practice of the magazine—which is to say very little about itself—to offer a few words in appreciation of the almost exceptionally liberal support which the public has given to it from the very beginning. I write in a reminiscent mood, and the reader is warned that I may become a little garrulous. Established in 1879, The Art Amateur was the first magazine of its class printed in this or any other country. From that time until now, strictly adhering to its original programme, it has steadily pursued its road to success until it has reached its present highly gratifying degree of prosperity. The fact that the proprietor, editor and publisher have always been one no doubt has helped greatly in the carrying out of a policy which would have been virtually impossible under other conditions. I refer not only to the independence of the editorial management from anything like influence of the counting-room, which has permitted the most fearless criticism in the interest of the public, but to the unique policy consistently followed in the advertising columns of The Art Amateur of refusing to insert, on any terms, announcements of patent medicine or catch-penny advertisements, or indeed an advertisement of any kind which might deceive the reader. I have always believed that the advertising columns of a publication intended for family use should be absolutely free from offence, and hence as carefully edited as the reading matter proper. This plan directly, it is true, deprives a periodical of considerable revenue, but in the long run it pays; the reputable advertiser no less than the subscriber appreciates the sacrifice thus made for their common interest.

By its uncompromising exposures of fraud, The Art Amateur, I am aware, has given offence not only to the adventurers and tricksters specially aimed at, but to some very respectable persons who "do not like to make a scandal," and "think it best to let well enough alone." On this comfortable plea, the trustees of the Metropolitan Museum of Art defended their Director, who was allowed to triumph over his scholarly and honorable opponent, Mr. Feuardent, at the culmination of the controversy which the latter inaugurated in The Art Amateur in regard to the doctored Cypriote antiquities sold by Mr. Cesnola to the Museum. The discredited statues, as they stand there to this day, give the lie to the verdict of the well-meaning but, alas! too human jury which decided against Mr. Feuardent. The ill-

used wife in Molière's play who resented the interference of the stranger who tried to protect her from the fellow who was beating her, is a fair type of mankind in general under similar conditions. When Mr. Feuardent, with the assistance of The Art Amateur, tried to protect the American public from ignorant and sordid charlatanism, he was made to understand very plainly that it was "none of his business"—that in America we like our archaic statuary neatly patched, made-over and whitewashed.

AGAIN, when I called attention to the fact that at a notable auction sale, a millionaire picture-buyer had given a preposterous price for a mere photograph of a drawing by Rosa Bonheur, the auctioneer, it may be remembered, at the direction of the owner of the picture, who himself had been deceived in the matter, offered to take back the photograph, and return the buyer his money. But Mr. Midas, wounded in his pride as a connoisseur, refused to accept the offer, or, indeed, to discuss the question in any way: he was satisfied, and if he chose to pay hundreds of dollars for a faded photograph it was "nobody's business." From all of which, and much more of the same kind that could be quoted from fourteen years of experience in conducting The Art Amateur, it would appear that the critic must be a very foolish person if he expects to be thanked for any services he may render to the public by trying to save it from imposition. Indeed, if he be not mulcted in heavy damages for telling the truth he may consider himself well off. For instance, there was my honest friend, "Colonel" Gross, of the Alsatian army, who, objecting to my criticising him as a picture dealer, caused my arrest on a charge of criminal libel. The grand jury, it is true, declined to regard the matter from his point of view, and refused to find a bill against me; but if the case had ever come to trial, it would not have surprised me in the least to have seen some light-hearted Western connoisseur step into the witness box, testify that he knew the "Colonel," was a customer of his and liked his way of doing business.

BUT need I say that such little drawbacks as I have hinted at are much more than offset by the approval of the far greater portion of the public for whom the editor caters. Against such petty annoyances, which are inseparable from a career of active journalism, must be placed a thousand agreeable experiences, not the least of which are afforded by the cordial letters praising the management of the magazine that are received almost daily from subscribers, and by the substantial satisfaction to be derived from the generous support of the business community, evidenced by our well-filled advertising pages.

ALTHOUGH I doubt not that there are plenty of paintings in this country by Trouillebert bearing the name of Corot, it was something of a novelty to see at the recent Blakeslee sale two paintings in Corot's later manner frankly signed by his clever pupil. Even without the signature I should not call these pictures at all dangerous imitations, and this surprised me; for if Mr. Dumas's notorious Trouillebert "Corot" was no better, I do not understand how it could have deceived him, to say nothing of the Paris experts, as it was reported to have done. I said as much in the hearing of a well-known New York dealer, who remarked: "That picture never deceived any Paris expert. The dealers knew it was false. But what was the good of telling Mr. Dumas so? He has fine pictures, but he likes the poor ones just as well. Lautz, and Faure, the tenor, are 'connoisseurs' of the same stamp. They own masterpieces, it is true, but they have not bought them on their own judgment or to gratify their own tastes. Far different from M. Rouart! There, if you like, is a connoisseur! He has about the choicest collection in Paris. It is worth easily two and a half million francs, and it did not cost him 250,000 fcs. He bought the finest examples of Millet, Troyon, Rousseau and Corot when they could be had for a song, and later, with the same unerring instinct, he took his pick of the canvases of Monet and Renoir at his own prices."

AMONG the few American purchases at the sale of the late Cammandeau's pictures was "Winter in Holland," by Van Ostade, which went for 9000 fcs. This would seem to be very cheap; but the picture has really been ruined by unskilful cleaning, which has taken away the precious glazings that gave it its great charm when

the Count acquired it for his collection many years ago. There were no bargains for outsiders at this sale; the dealers got possession, and, organizing a "knock-out," bought at pretty much their own prices. For instance, for 20,000 fcs. Mr. Inglis, of Cottier's, secured the large Diaz—a life-size portrait of "A Spanish Lady" (Diaz's) and dog—which should have easily brought 50,000 fcs., and Arnold & Tripp got for 22,600 fcs. the other fine Diaz (No. 56), "Rendezvous dans le forêt," worth more than double that sum.

It is much to be feared that this "knock-out," which is a recognized institution in London and Paris, is to be transplanted to American soil. At the late H. M. Johnson sale there was evidently a distinct understanding between certain dealers that they should not bid against each other. No doubt at the close of the auction there was an amicable partition of the spoils. For the enlightenment of those who do not know the meaning of the term "knock-out," it may be explained that the dealers agree beforehand not to bid against each other, so that they may buy cheaply any good thing which is offered. At the same time they "run up" any outsider who bids on what they themselves want, so as to make him pay very much more than the object is worth. At the close of the regular sale they have a very honest little auction among themselves of the things that they have bought jointly. The following clipping from an English newspaper shows how the innocent owner is affected by such a conspiracy:

"The advantage of selling valuable works of art in London has seldom been more strikingly illustrated than by the sales of two tables which have recently taken place. One was sold in a private house in the West End, and realized nearly £1000. Presumably the knock-out, if present, was counterbalanced by bidders and buyers outside its circle. The other table was put up, with some valuable furniture, at a nobleman's house in the country; and although there was a crowded attendance, it was knocked down for £22. To effect this no fewer than thirty dealers had to be admitted into the swim; but all save half a dozen of these somehow or other allowed themselves to be disposed of at a first knock-out, their share in which amounted to something under £10 each. Then the chiefs of the trade went in among themselves, and the table was purchased by one of the party for a figure but little short of £3000, the remainder receiving £300 apiece for having held their tongues at the sale. The table is said to be worth double what was ultimately paid for it."

THE newspaper paragraph going the rounds, that "John Sargent is engaged on a large picture of the British House of Commons, which is to contain the portraits of four hundred members," it ought not be necessary to say has nothing to do with the Sargent—John S. Sargent, the master. Imagine this fastidious artist, who will charge you \$5000 for your portrait and then, as likely as not, turn it into a caricature if he is disappointed in you, undertaking to paint the heterogeneous mob now composing the British House of Commons. Happily he is attempting something much more interesting, in decorating two large wall spaces in the great hall at the head of the staircase of the new Public Library in his ancestral Boston, with groups, respectively, of Old Testament patriarchs and prophets and of the evangelists and other sacred personages of the New Testament. Unless Mr. Sargent should perchance become possessed by one of his quizzical moods while carrying out this important commission, in which event there is no telling what original conception he might present to us of the great figures of the Bible, we may look forward with confidence to something worthy of the opportunity afforded and of the high reputation of the painter.

THE impetus that has been given recently to mural decoration in this country by the employment of some of the foremost American artists is likely to deprive the magazines of one of its foremost illustrators. I refer to Mr. Abbey, who, I understand, has intimated his intention of declining in future any contract with any publisher. If he does any more work in black and white, it will be only when he feels so inclined. He has discovered, since he has been working on his decorations for the Boston Public Library, that he has a future as a painter. As to the justness of his conclusion we shall be enabled to judge at The World's Fair; for he is to send to Chicago a series of panels, constituting about one half of his one hundred and forty-five feet of frieze illustrating the legend of "The Holy Grail." There will be no less curiosity in regard to these paintings than there will be as to the companion work of Mr. John S. Sargent, executed for the same fortunate building. But even a greater artistic sensation than this is promised. Mr.



James McNeil Whistler also has accepted a commission to decorate one of the rooms of the Boston Public Library, and he is at work in Paris on twenty-seven feet of canvas for this purpose. As to the subject that has been assigned to him, that is a profound secret.

VISITORS to The World's Fair who may be interested in seeing the exhibit of The Art Amateur are advised that it will be found in the gallery of The Liberal Arts Department, Section D. The magazine there demonstrates its practical value as an art instructor, showing, among other features, its method of teaching drawing and painting by progressive lessons, by means of facsimiles of the work of some of the best artists.

IN connection with "The Last Muster," by Professor Hubert Herkomer, R. A., which is illustrated on another page, it is interesting to read the following extract from a recent address by the painter, delivered before the Birmingham Royal Society of Artists, telling the story of the picture. It must be said, however, that the story is not in very good taste, and certainly the concluding sentence is not what we would expect from one whose work was so extremely well received in the United States as was Mr. Herkomer's during his visit to this country:

"A terrible journey from the Alps with an invalid member of my family," said the painter, "a journey that took three weeks to accomplish, left enough courage in me to tackle a subject that one and all of my best friends and advisers said was an impossible one. The mass of red coats was unpaintable, the background uninteresting, and above all, who would care for a lot of old men? I did not argue with them, but set my teeth, knowing within my heart that I could make something of it. One year's absence from the Academy exhibition had already troubled me, and I felt that a gigantic effort had to be made to send in a telling picture the following year, if I intended to carry forward the good impression already made by my first picture in the Academy. I still retained the little glasshouse and studio in Chelsea, and I determined to do the picture there, although I was already living with my family in a cottage at Bushey. But it was not until after Christmas of the same year, 1874, that I could commence this work. Then came the trial. The strain of the work was enough, but there was more for me to suffer, for when I returned exhausted from town I was surrounded by sorrow in my home that seemed endless. Still I worked—worked as if for dear life. It was ambition, perhaps, that spurred me on, but it was ambition in a worthy cause. Suddenly, when about half-way through the work, nature refused to support the spirit, and my health broke down. A week or two was lost in getting back sufficient strength to continue. On again, no time to reflect as to the possibility of a failure; only on, on, to finish it in time. At last the dawn of its completion came, and well within the time of sending it to the Academy. Now my spirit broke down, and I wept over the picture—wept because it was so unlike a Walker. I said to myself, 'How could the Academy accept a picture that was so unlike anything I had ever seen?' And oh, the bitterness of the suspense! Before the week was out, however, the post brought me two letters from two members of the Council—one from Sir Frederick (then Mr.) Leighton, and the other from Mr. G. Richmond—expressing the admiration the Council felt for my picture. Mr. Richmond went so far as to say that they showed their appreciation when the picture came before them by clapping hands. Then I wept again, for indeed 'my heart was full of tears.' The picture caused a burst of appreciation that seldom comes to painters for a single work. Wherever it has been seen it has met with the same success. And now it has gone to Chicago, and we will see what the American nation, with its ingrained prejudice against English art, will have to say to it."

MY Paris correspondent writes: "You would not suppose that the Panama scandal, big as it was, would affect persons who had decided to exhibit at Chicago. And yet such is the fact. Several have told me that had they not already made their contracts, they would not exhibit. They seemed to be afraid that some great calamity was to result from the Panama affair, and were paralyzed for awhile. It was stupid to think that there could be any relation of circumstances between Panama and The World's Fair, but business here was so upset that they could not reason clearly."

ONE sad result of the Panama scandal was the resignation by Mr. Antoine Proust of his appointment as art commissioner for the French section of The World's Fair. His name having been connected with the scandal, he saw no other course open to him. As all who knew his high character felt sure would be the case, Mr. Proust was honorably acquitted. In the meanwhile, Mr. Guidicelli was appointed in his stead.

LET me correct an error made by a New York journal in regard to the art commissioner for Holland, for it is going the rounds of the country. Mr. Mesdag, it is true, was appointed to the post, but he is not coming to this country. His representative is Mr. Hubert Vos, a

talented young painter, who is hardly better known in The Hague than he is in London, where he has conducted a large art school with great success. His own pictures in the Dutch section will be found hardly inferior in interest to anything that may be exhibited there. They include a portrait of the Queen of Holland and a scene in an almshouse for old women, both of which have added greatly to his reputation.

MONTAGUE MARKS.

#### THE NATIONAL ACADEMY OF DESIGN.



THE galleries of the National Academy of Design are less decorated this season than they have been for several years past; and the pictures gain by the change. It is plain to any one who remembers recent exhibitions that the dull brown, olive and Indian red hangings now used are infinitely more favorable to paintings than lighter and gayer tones.

It is the more fortunate with regard to the present exhibition, for, if we do not mistake, there is visible a reaction against the very high key set by the Impressionists; most of the pictures now to be seen at the Academy, and among them the best, are in a moderately low key. A little knot of young men in one of the galleries and here and there an extreme luminarist, like Mr. Harper or Mr. Tarbell, keep the flag afloat. The last-named gentleman's "Mother and Child" in a boat, and Mr. Harper's mother and child in an orchard in "Midsummer" look, it must be confessed, rather garish than brilliant among the low-toned canvases surrounding them. This time the moderates carry the day. Let us, however, say that M. Colin, in "Music hath Charms"—a little swineherd in the shadow, and his fat charges lolling in the sun—gives promise that he may become a valuable recruit; while Cecelia Beaux shows herself fitted to take up a prominent position on either side; for while her portrait of the Rev. Dr. Grier is carefully and solidly painted à la Carolus-Duran, her boldly foreshortened "Portrait of a Boy," reclining upon cushions, but extremely wide awake, shows a sort of jaunty and confident impressionism.

Women are very decidedly to the fore. Two interiors by Clara T. McChesney, "The Last Spark," a wooden-clogged peasant bending over a dying fire in a dim French interior, and her shoemakers "At Work" near a window, a really excellent study of interior contrasted with out-of-doors light, are among the most thoroughly considered and workmanlike pictures in the show. Eva D. Cowdery's "Bridesmaid" and her "Adversity," woman and child, are replete with good qualities. The painter is especially to be commended for the tact with which she has avoided the conventionally pathetic sort of thing in dealing with the latter very commonplace motive. Anne Lawrence Gregory's old colored woman, already favorably noticed in our account of the exhibition of the Women's Art Club, is here better hung, and we are happy to say that, on a renewed acquaintance, we like it still better than we did at first. Edith Mitchell's "Noon" also stands the tests of time and familiarity. Agnes D. Abbott's "Creeping like Snails unwillingly to School" is a good study of foreground, with schoolboy figures rather cleverly introduced. Mabel Stuart's "Portrait of Miss T." is a well-drawn profile. Agnes A. Brown's "Wayside Pool," with willows and geese, lacks variety in the foliage, but is otherwise an interesting and successful piece of work. We are aware that it is no easy matter to copy the slight differences of tint in the leafage of young willows in spring, but complete success depends upon that difficulty being overcome. Berthe Art has three remarkably good pastels, two studies of flowers, "Iris" and "Roses," and a "Study in Gray," of which mushrooms and a white napkin are the principal ingredients. We find much to praise in Adèle Williams's "Primroses," Flora L. Towner's "Figure" study, Charlotte B. Coman's "Winter Morning on the Hudson" (the distant hills covered with snow are too broadly painted, they lack character), in Clara W. Lathrop's pastel sketch, "Head of a Girl," in Gabrielle D. Clements's "A Garden of Lilies," and Mrs. J. Francis Murphy's "Among the Thistle Tops." Otto H. Bacher's pastels of Shrewsbury River and

Navesink Highlands scenery are decidedly true to nature in most respects; but why will he force the darks in his distances? Even in our atmosphere, the line of shadow under the eaves of a house a mile and a half away cannot be as dark as the darkest shadows on branches and trunks near by. Edward Parker Hayden's "November" has a good, rough foreground and a well-drawn clump of oaks and birches, and is a meritorious landscape, in spite of the unfailing sportsman, who, we wish we could persuade artists, is as obnoxious a creature in art as in real life. Alfred Z. Baker's "God of Silence" shows us the interior of a Zuni Kibra, with figures in adoration before an uncouth idol, and suggests rather than proves that there must be in the Pueblos much material for those in search of novel forms of the picturesque. A somewhat better Indian picture is Julian Scott's "A Song in the Desert, Going to the Corral, Arizona." It is a trousered Indian maiden, with hair done up in a strange device, that is leading her sheep with song through the dusty plain. Howard Russell Butler's "Rurales Crossing the Yantepec, South Mexico," has plenty of picturesque architecture and wild-looking cavalymen splashing through a shallow stream; Thomas Moran's "Grand Cañon of the Yellowstone" hints at possibilities in color never yet explored; and there must surely be subjects enough between these limits to employ a whole legion of painters. But we cannot say that those who choose to remain in this partially civilized East are not the better off. Du Bois F. Hasbrouck's "Old Sugar Camp" and Robert Kluth's "A Winter Morning" in a ravine choked with snow, through which winds a half frozen stream, make as good pictures, to say the least, as Mr. Moran's red and yellow cliffs and Mr. Butler's whitewashed convent walls. C. Austin Needham, who exposes a big "Early Candlelight, Union Square," must be trying to pick a personal quarrel with somebody in our street-cleaning bureau. Or is "Union Square," perhaps, a misprint for Tompkins Square; or is the effect that we speak of due merely to an inartistic use of the scumble? His foreground looks as though it were carved into hills and hollows and littered over with cinders and scrap iron. His "Snow in Central Park" is smaller and better.

Thomas Hovenden's "Peonies," pink and white against a black background, make the best flower piece in the exhibition. The man and dog in Benjamin Eggleston's "Resting" are so much alive, are painted with such force and intelligence, that we cannot understand his treatment of the background, which is unnecessarily tame and dull. If G. A. Reid had put something of the vitality of Mr. Eggleston's little figure into his life-size "Hod-Carrier," and had been a little more lucky in the arrangement, he would have produced a striking work; as it is, he is to be praised for seeing that there is something in the subject. E. A. Bell's "Fire-light Dreamers" is another picture for which we can profess but a qualified admiration. Two women are seated before a large open fireplace, where some logs are smouldering, in a tapestried hall. The light is dim, the atmosphere smoky, the figures ghost-like, the tone is blue, the accessories shadowy and indistinct; it almost makes our flesh creep, but does not, quite. But we must give Mr. Bell credit for his good intentions. William R. Whitmore's "Faces in the Fire" and P. P. Ryder's "Fireside Reverie" are perhaps more successful, but they are decidedly less original. J. H. Caliga's "Reflections," also of firelight, on a white satin dress, is only too successful; and we may say the same of the red lamplight which stains the neck and back of the young lady in Edmund C. Tarbell's "An Amethyst." Such effects in nature, particularly when contrasted lights fall upon glossy surfaces, are very apt to be displeasing, and the artists in these cases have rendered them all too faithfully. Mr. Tarbell seems to be passing through a phase of violent coloring; he has another flaming young woman in his "Midsummer;" her red calico dress glows in the sun like a hot coal; but his eye is all right; he is probably only seeing what he can do, and he will return to more pleasing subjects when there are no longer any special difficulties to tempt him in this direction. As for Mr. Caliga, his "Betty" in this exhibition, a very pretty girl in black against a background of neutral gray, shows that he can produce a pleasing effect with a sober, not to say a sombre, palette.

"The Youth of Abraham Lincoln," by Morgan Rhees, shows the future saviour of his country, in a hunter's suit of buckskin, negligently reclining against a newly felled tree, and reading in a sheepskin-covered volume which he holds off at arm's length. The forest background is



painted with an indifference to detail calculated to concentrate the attention upon the figure; but, unfortunately, the young man's personal property is disposed around him as if he had been taking stock of his belongings; powder-horn and hatchet and red bandanna handkerchief come prominently into view, and the owner seems to be keeping half an eye on them while his likeness is being taken. We would not seek to discourage Mr. Rhees, however. He aims high, he has made much progress, and when he has learned to paint still better, he will not unduly emphasize those parts of his picture which serve merely to explain the subject. George Inness, Jr.'s, "News from the Boy" has the opposite fault; it hardly explains itself at all. It is an oblong picture of a barn-yard in which there are sheep and hens, and, at one end, a couple of figures—an old farmer and his wife. Beyond the fence is a stretch of pasture with distant trees and houses. There is also an effect of storm passing away, a rainbow and a general flickering of sunshine and shadow all over the picture. All these motives in the one composition, which, besides, can be broken into three, are rather puzzling, but we discover at the end that the figures are the most significant element of the picture, that they are reading together a letter or telegram, and that the rainbow and the retreating storm are meant to symbolize the state of their emotions. We should say that the young artist who should seek a middle way between Mr. Inness's and Mr. Rhees's would be pretty sure to be right.

Those are the two most ambitious figure pieces in the exhibition. The principal landscape, and, everything considered, the best picture, is Homer D. Martin's large view of marshy land and wind-blown trees near the coast. In this a storm is rising; the sky is already overcast, but a yellowish light steals through and fills the atmosphere. The general tone of color which it produces is very subtly modulated; there is an infinite variety of tints from the cool grays at the horizon to the golden glow of the upper sky and the rich blending of colors in the foreground. The picture is very solidly painted, and will lose none of its excellent qualities with time. We know of no single American landscape by which we would rather that our work in that way should be judged.

The large number of works in the exhibition which are in various ways interesting, even if not wholly satisfactory, renders it impossible for us to do full justice to all. If the exhibition were on the whole less good we might have more to say of Lyell Carr's "Winter in Georgia," a team of oxen toiling under a heavy load of timber along a muddy road; of Charles P. Gruppe's "Dutch Homestead" and "In the Pasture;" of W. H. Hyde's "Portrait" of a young lady in gray against a greenish background; of Kenyon Cox's "A Study in Profile;" of L. E. Van Gorder's "Day Dreams," in which the relation of the pink and white dress of the girl to the pink and white blossoms of the tree under which she is lying is so well kept; of Howard R. Butler's "Marine;" of Edward L. Field's "The Winding Stream;" Frank W. Benson's "Lamplight—Study in Red, Black and Gold;" Robert Blum's very skilfully treated Japanese subject, "The Ameya," albeit even more vari-colored than Mr. Benson's; R. M. Shurtleff's well-studied "Silent Woods;" William Thorne's "Near Étretat;" J. Appleton Brown's blossomy "May;" H. W. Ranger's thoroughly artistic gray-toned marine, "The Maas at Vlaardingen," and his "Hoboken Suburb;" C. Morgan McIlhenney's "Gray Morning," with cows being milked, and Henry Oliver Walker's excellent "Head of a Sleeping Girl."

To Mr. Charles C. Curran has been awarded the Thomas B. Clarke prize of \$300, for his painting of "Sirens," a group of small but well-drawn nude figures sitting on rather conventional rocks by the sea-shore. This clever painter has done better work. The Norman W. Dodge prize of the same amount fell to Miss Cecilia Beaux for her portrait, in gray, of Mrs. Stetson, a very good portrait; but, considering the disagreeable quality of the red background, in our opinion inferior as a painting to either of her two other works exhibited.

Adrien Gaudes has presented the plaster of his statue, "The Nymph Echo," to the pupils of the Academy schools. It stands on the first landing of the staircase. It is a graceful though realistic nude figure of European peasant type, well conceived as to movement and expression and exceedingly well modelled. Among the other works of sculpture exhibited, the best are portrait busts by J. S. Hartley, Andrew O'Connor, Samuel Murray and F. Edwin Elwell.

#### THE EXHIBITION OF THE SOCIETY OF AMERICAN ARTISTS.



THE nude and impressionism almost divide the wall space of the two larger galleries at the Fine Arts Society's Building between them. In the small middle gallery are a few works of sculpture, among which Mr. Olin Warner's colossal bust of Governor Flower, intended for the New York State Building at Chicago, Mr. F. Wellington Ruckstuhl's graceful marble statue of "Evening," and Mr. William Sargeant Kendall's head of a young girl in plaster are the most attractive. Impressionism has many exponents, but no one else that appears to be quite so sure of himself or of his method as Mr. Theodore Robinson, whose half dozen contributions are the most striking landscapes in the galleries. "La Débâcle" shows a young woman seated by the roadside, with Zola's yellow-covered novel lying on the bank beside her; "Watching the Cows," with two rustic figures in blue and two cows in red, is more pleasing in composition; "The Road by the Mill," being mainly landscape, is yet better; and "Willows and Wild Flowers," which is wholly landscape, is perhaps Mr. Robinson's best work in the present exhibition. Mr. Niemeyer's bold attempt, "In Blue and White," a girl in blue dress ironing clothes, fails in the white, the shadows of which he has made too uniformly purple. Mr. Charles C. Curran's "Golden-Rod" might be classed as impressionistic on account of its high key and brilliant color, but it is rather too carefully painted to be put in that category. It is a portrait of a young woman in purple, who is up to her waist in a field of yellow golden-rod and pink milkweed. It is Mr. Curran's best work so far—much better than his "Sirens" of the Academy exhibition. Mr. Childe Hassam has produced one of his occasional successes, which make up for much merely clever work, in his "The Last Light on the City." It is a big picture of a roof garden, with white-flowered shrubs in pots and white-frocked girls in a garden chair, and over the expanse of roofs a pink and white evening sky. Pale as the tones are, there is much more color in this composition than in his "Island Garden," on which all the pigments in his box are lavished, only to produce an effect of blackness. The same disaster has befallen Mr. Robert Blum in his "Flower Market, Tokio." That colors may blend to the eye when seen from a little distance has become a commonplace since our galleries were first invaded by impressionism, but they may blend to produce a disagreeable tone quite as readily as an agreeable one, if the artist is not on the "qui vive." Mr. Reid's firelight "Study" of a nude model strikes us as a distinct failure, and we cannot say much more for Mr. Tarbell's "The Bath," which has been selected by the jury for the Shaw Fund prize. This last is a coarsely painted wooden-looking nude, with a lay figure in guise of a servant. Simply as a study it may be promising, but that depends on the artist's former work in the line, with which, we must admit, we are not well acquainted.

But there are nudes which are not impressionistic; and in Mr. Kenyon Cox's "Sleep," to which has properly been given the place of honor, the technical merits of the work, at least, are patent to everybody who understands anything about drawing or painting. The figure is thrown forward, offering a difficult problem in foreshortening, which the artist has successfully met. The handling is bold and free, and the artist has, for once used a full impasto and with excellent effect. The conventional background and red drapery are meant merely to bring out the figure, but it must be said that they do not harmonize with it very well. But in two smaller pieces by Mr. Cox he has successfully brought his rather violent scheme of color into harmony. These are his "Daffodilly," an arrangement mostly in tones of greenish yellow, and his "The Stream's Secret," a lank, pale young woman, undressed, with her finger to her lips. His allegory of "The Fall and the Expulsion" offers too many points for discussion to be treated adequately in the space just now at our disposal. Other painters of the nude who should be mentioned are Mr. Will H. Low, who has a decorative nymph, "Tying the Sandal," of an ornamental cupid; Mr. William M. Chase, whose

"Study" of a model full length on a red cushion is only less clever than his portrait of Mr. Henry Wolf, the eminent engraver on wood; Mrs. Louise Cox's "Psyche;" Mr. George De Forest Brush's "Leda," and Mr. Henry Oliver Walker's "Daybreak," boy and girl beautifully drawn but hurriedly painted.

There are plenty of good landscapes, too, that are not impressionistic. Mr. Walter Clark's "The Shadow of the Wood;" Mr. Roswell Bacon's "Snow Patches" among the stunted cedars on a hill-side; Mr. John J. Redmond's careful and successful "Sunshine on the Mountain;" Mr. Ruger Donoho's excellent study of surf, "After a Storm;" Mr. Walter L. Palmer's delicate drawing and painting of "Snow-Laden Pines;" Mr. Vonnö's two winter landscapes, Mr. Coffin's "New London Lighthouse," Mr. George Wharton Edwards's "Sunshine and Rain," and Mr. Charles A. Platt's "Winter Landscape" are all charming landscapes, and we have not by any means exhausted the list of those of which as much might be said. Mention must be made of the still-life pictures of Mr. Chase, tinned and brazen vessels; of Mr. Carlsen, pumpkins, and a red pullet, with a red mug and a white napkin, which may yet pass for an "Old Dutch Master," and Mr. Meyer's "Cheeses" and other things yellow and white, which make up a very agreeable composition. Mr. Kenneth Frazier's curious "Woman with a Rose" is apparently inspired by the old Flemish and German painters. The drawing is hard and angular, the composition null, the modelling flat, and we cannot see that Mr. Frazier has gained anything like the distinction of Mr. Dewing's "Girl in a White Gown," which has the beauties at which Mr. Frazier probably aimed. We must mention in conclusion Mr. Reinhart's delicate little landscape, "The Beach at Villerville;" Mr. Charles H. Davis's study of small lapping waves in "A Gray Day Along the Shore;" Miss Anne Dehon Blake's "White Carnations;" Mr. Henry G. Dearth's "Edge of the Woodland;" Mr. George H. Bogert's "Morning, Longpré," which are quite worthy to represent their authors anywhere.

The Webb prize of \$300 for a landscape by a painter under forty-five years of age was awarded to Mr. Henry G. Dearth, for "The Deerfield Valley," a virile piece of work showing careful study of values and a nice feeling for atmosphere.

#### MINOR EXHIBITIONS.

THE course of the seasons in the scenery of a quiet New England neighborhood has furnished Mr. George H. Smillie, N. A., with the motives for twenty-two interesting landscapes in oils, and some water-colors which were exhibited at Keppel's Gallery from March 22d to April 8th. We hope the exhibition may have opened the eyes of some of our younger painters to the variety of subjects that may be met without going far afield. When one watches for effects, he will find that the landscape the least interesting in its permanent forms will often supply them. In several of Mr. Smillie's most charming pictures, as in his "Late Afternoon," the effect is everything. Some little hollow with a stream or pool, a rounded hill beyond, a few bushes and a distant farmhouse are brought into picturesque relations by the shadows that fill the low foreground and divide the hill by a line which shows every inequality of the ground that it passes over. Again, it is the contrasting colors of chestnuts and maples in autumn that give the subject its pictorial value, as in his "Old Pasture;" or the tender green and gray tones of willows and turnip fields, as in his "Month of May;" or the white and green of his "Time of Blossoms;" or the brown salt meadows, blue inlets, white sand hills and sandy road of his "Meadows near the Sea." Mr. Smillie's technique is perhaps a little too facile. He has evidently formed for himself a collection of recipes which he has rather too much simplified, and has apparently committed to memory, like so many mathematical processes. But this applies only to certain elements of the landscape, such as particular kinds of foliage, not to the landscape as a whole, which, in every case, appears to be a transcript direct from nature.

At a special exhibition at the Durand-Ruel galleries, March 20th–21st, there were shown two important Rousseaus, a celebrated Troyon, "Return from the Market," and two landscapes by Corot, upright decorative panels, "Près de Naples" and "Paysage et Figures."



The Troyon is a large, well-preserved, golden-toned canvas, dated 1863. In some respects the painter's masterpiece, it is the most important picture that has come to this country from the late Fop Smit sale. A woman driving a wagon, some farmers on horseback and others on foot, driving before them sheep and cows, come toward the spectator along a road bordered with willows. In the foreground the road is covered with water—the overflow from a gorged ditch. The picture is valued at \$45,000. In 1878 Mr. Durand-Ruel sold it for 110,000 francs (about \$24,000). Of the Rousseaus, one, "Paysage à Fontainebleau," is especially interesting as affording an insight into his method of painting. The scene is a little hollow with a small pool of water. Some tall oaks rise above it, to the right, and at the left is another clump of trees, more distant. Some small figures and cattle are just indicated on the farther bank. In the foreground are reeds, and between the rocks a few tufts of heather. In the distance appears the top of another rocky crest, beyond which the sun is setting; purple and crimson clouds fleck the sky. These clouds and a little of the foreground are all that are solidly painted. The rest is but the preparation in various tones of more or less transparent brown. There is a brown tint over the sky even, upon which the sunset clouds show very brilliantly, yet they do not appear unharmonious, perhaps, because their color is faintly echoed by the heather blossoms. It is noticeable that the foliage of the trees is put on with little dabs of paint, letting the ground show through, but without any indication of the natural arrangement of the leaves, which is always sufficiently studied in Rousseau's finished work. This process is the opposite of Corot's, who laid in the masses with comparatively large flat tones varied in the after painting. Indeed, if Rousseau had laid in his trees with blue instead of brown, they might pass for the work of Monet. The other Rousseau, "Gorge of Apremont," is one of his most celebrated paintings. It is a rocky foreground vigorously handled, with a great pile of dark rocks to the left, and to the right a view across the ravine, and a fine sunset sky.

The eighty-six paintings in oils and water-colors by Mr. Samuel Colman, which were sold at the Fifth Avenue Art galleries March 29th, were, for the most part, such as should sustain, or even perhaps increase, the painter's brilliant reputation. Varied in subject, tone and treatment, they were, nevertheless, barring a few exceptions, remarkably even in merit. The highest price given at the sale was \$1000, for a Venetian "Moonrise—Early Evening," which was bought by Mr. H. O. Havemeyer. The second highest figure was \$700, for which Mr. H. G. Marquand bought "The Spanish Peak, Southern Colorado," for the Metropolitan Museum of Art. A number of studies from nature near Newport were broadly and freely painted, yet faithful to the peculiar local atmosphere. Among these were "Paradise Pastures in September," with a stunted cedar crowning a mass of rocks in the centre of the composition, and with plenty of movement in the broken foreground, and "Autumn; Rocky Farm, Newport," with blue sea appearing between jagged conglomerate rocks. "Paradise Pond" brought \$215, and "A Study from Nature, Paradise, Newport," \$350. The district called the Paradise is, we may say, a sort of miniature Forest of Fontainebleau, but with the addition of many charming views of the ocean. It lies between and on each side of two bold rocky hills some little distance north of the city. It has long been a happy hunting-ground for artists, and if, as we hear, it is in danger of being cut up into villa sites, we would strongly advise the summer residents to buy it and keep it as it is.

A well-chosen collection of Chinese and Japanese porcelains, Japanese textiles, metal-work and lacquers belonging to Mr. Colman was also disposed of on March 27th and 28th, and brought collectively \$28,583. We mention a few of the principal objects: No. 9, a tall bottle, with a rough surface, dull yellow iridescent glaze, a very beautiful piece of color; No. 42, a large globular jar, "ashes-of-roses" color, thirteen and a half inches high. No. 43, and seven more lots, with a few other pieces, formed a small collection of peach-blow specimens, chosen apparently as oddities, but including some pieces beautifully mottled with peach-color and green. There was a very pretty collection of twelve small brown glaze tea-jars, in silk bags. The collection included many small pieces of rare tints—a "clair de lune" water jar, No. 41; two small green and yellow coupes, Nos.

28 and 29, an archaic sacrificial cup in white soft paste; a tea-color vase, No. 64, and a small apple-green jar of unusual excellence, No. 63. A large Kamakura lacquer box, deeply carved, containing a tray and drawers, and provided with a curious lock and hinges of old Cloisonné enamel, was one of the rarest objects in the sale. A fine black lacquer tray, with various objects in colored lacquers in high relief, signed by the artist, Ritswo, and bearing his porcelain seal inlaid, was a magnificent specimen. There was also a large gold lacquer box, with Shogun's crest and pine-tree. Of a dozen choice swords, we mention a dress sword with highly ornamental scabbard of teak wood inlaid with flowers in ivory, No. 236; Nos. 238, 239, two short swords, the blades dated and signed Bizen Osafuni Kiomitsu; 1542-47 silver scabbards, and No. 241, a short sword, with ornaments of silver and gold, in brown lacquer scabbard. A rather large collection of Japanese damasks, embroideries and tapestries, and collections of pipes, inros, netsukes and ivory carvings formed part of the sale, the whole proceeds of which were \$44,183.

THE preliminary exhibition by Messrs. Tiffany & Company of its contribution to The World's Fair may be said to have attracted a greater crowd of spectators than all the other special exhibitions of the month put together. The exhibit comprises jewelry, a wonderful collection of gems in the rough, silver and plated ware. It is in the silverware and other metal work that the most artistic work is to be found, though the crowd seemed to admire much more the serpent with scales of opals and the frog with turquoise back shown in one of the jewelry cases. In such artistic specialties as etched and inlaid iron work—in which the skill of the designer and the triumph over technical difficulties in manufacture are of much more account than the commercial value of the materials employed, this famous firm may be said to bear the whole weight of foreign competition; for we do not expect to find at Chicago anything of American manufacture and design to compare with some of the examples shown in the Tiffany exhibit. Very notable pieces are a silver-mounted toilette table, a punch-bowl with a Bacchic procession in relief, an Indian cup with handles of buffalo horn, most ingeniously contrived. The collection of gems includes a flake of New Zealand jade of the dark green variety, about eighteen inches high, a slice of polished agate of nearly the same size and only one sixteenth of an inch thick, some beautiful fresh-water pearls from the Middle States, a brilliant slab of labradorite, of unusually large size, and other magnificent specimens of native gems and minerals. We expect to give special attention to this exhibit in our report of the jewelry and silversmith's work at The Columbian Exposition.

THE chief American competitor and near neighbor of Messrs. Tiffany & Company at The World's Fair will be the Gorham Manufacturing Company. No preliminary exhibition has been given in New York, but from the reports of the newspapers of Providence, which is its manufacturing headquarters, it is evident that it will make a very gratifying showing. Of course, the chief display will be of its remarkable sterling silverware. But silver-mounted leather goods have become a marked specialty with the Gorham Company, and there will be besides a notable exhibit of its silver-mounted glass ware, electroplated goods, and of ecclesiastical metal work.

#### TWO NOTABLE PICTURE DEALERS' SALES.

IN April, the two most important sales of the season in New York followed one by the other at Chickering Hall, with barely a week of interval. The Blakeslee sale, April 4th and 5th, was succeeded by that of the paintings belonging to Messrs. Knoedler & Co., "to settle the estate of the late John Knoedler," on April 11th, 12th, 13th and 14th. Both collections were on exhibition for some time before the sales, the Blakeslee pictures at the Fifth Avenue Art Galleries and the Knoedler Collection at the American Art Galleries, which they filled to overflowing. Works from both collections had also been seen at the recent Loan Exhibition of the American Fine Arts Society. Among the Blakeslee pictures was a very beautiful marine by Alfred Stevens, "Night on the English Channel," the surf rolling into a little bay in the foreground, and in the distance a black headland brought out by a long beam of light from a light-house,

which loses itself in the mists. It was interesting to compare this poetic but truthful sea-scape with Dupré's powerful but purely imaginary "Marine," which brought \$2500. Other representatives of the "Men of 1830" were Delacroix, whose small "Lion and Horse" brought \$2200; an important Isabey, "Return of Royal Hunting Party, Chateau of Chambord," a large hall crowded with figures and dogs, \$6300; the large Decamps, "The Good Samaritan," which figured at the Loan Exhibition, and which went for \$800; two important Troyons, "The Approaching Storm" which was also at the Loan Exhibition, and fetched the highest price at the sale, \$29,250, and a splendid brindled "Normandy Ox," which brought \$4950. Two small but beautiful Corots were "Solitude," a twilight effect, \$900, and "A Day in June" in an apple orchard, \$3900. An example of the famous Trouillebert, signed in large letters, was a "Landscape," imitating Corot's manner very cleverly, yet not so cleverly as to give any but a poor opinion of the experts that could be deceived by such imitations. A small Millet, "Sheep at Pasture," brought \$4500. Two landscapes by Vollon, a powerful "Passing Storm," with excellent work in some haystacks and a rough, hilly road, and a picture of chalk "Cliffs on English Channel," brought respectively \$1500 and \$450.

AT the sale of the Knoedler pictures the following may especially be noted: a marine by Stevens, "The Squall," black, rolling clouds hanging in a sulphurous sky over a sea, in which a small fishing boat is making for shore and a steamer keeping boldly on its course, was an excellent picture. A more attractive night piece, "The New Moon, Dieppe," a pale sky full of stars, quiet sea and deserted beach, brought \$500. There were also two interesting figure pieces by Stevens, "Preparing for the Ball" and "Reverie." An excellent though small Delacroix was a Moorish horseman giving a "Signal" to some of his companions, full of action and strongly contrasted color, \$3400. "Going to Market" was a fine landscape, with figures by Troyon; sold for \$18,100. A little group of Corots, all small examples, but including some very beautiful ones, must be considered apart. Among the seven in the collection was "The Dell," a small valley, half in shadow, from the bottom of which rises a few trees with sparse foliage, with a glimpse of distant blue hills through their branches, which brought \$3625. There were also an "Early Morning Pastoral," the usual "bouquet" of trees, with the fresh foliage of early summer, \$7100; "Cray-Fishing," \$6950, with a boy up to his knees in a small rivulet shaded by trees and rocks, and "A Sunny Road near Ville d'Avray," the foliage greener and more massive than usual. "Twilight" brought \$5100. There were three good examples of L'hermitte: two of street scenes in his earlier romantic manner, "Fish Day," \$710, a market scene, and "Washing Day," and one a large landscape, with figures, reapers and gleaners taking their "Noonday Rest" in a field of ripe grain partly cut, \$4150. This last picture, in our opinion, is a much better composition than Breton's "Washerwomen, Souvenir of Douaenez," \$8200, or his "June, Mid-day in the Fields," \$13,600, and the figures keep their places better in it, but it has not the same charm of color. In the "June" picture, which is a late afternoon, not a mid-day effect, the shimmering of the light on the new-mown field, every tuft of herbage in which is a fresh green in its own shadow and a yellowish green in the light, is wonderfully well rendered, and so are the ripples of the little fresh-water stream running into the bay. Breton's other picture produces a similar color effect. In both pictures the figures are after a while felt to be an impertinence. Two pictures by Vollon, "Fruit and Flowers," with landscape background, and "Still Life," \$1010, a similar composition, interior, gave a fair idea of the painter's versatility, but his refined yet strong "View of the City of Blois," \$2010, was the only first-rate example. A group of Monets, the "Haystack," \$1200, shown at the recent Loan Exhibition, and three pictures of those rows of tall, painfully clipped trees so common by roadsides in France, all thoroughly impressionistic paintings, formed part of the Knoedler sale.

The total amount realized by the auction was \$384,670. According to the valuation placed on the pictures before the sale, there is a loss of several thousand dollars. This forced dispersion of modern paintings is, from the trade point, considered the most important that has taken place in New York for several years.



## PHILADELPHIA ART SCHOOLS' EXHIBIT.

HOW THE ACADEMY, THE SCHOOL OF INDUSTRIAL ART, SCHOOL OF DESIGN, SPRING GARDEN INSTITUTE, FRANKLIN INSTITUTE, AND SCHOOL OF ARCHITECTURE WILL BE REPRESENTED AT THE WORLD'S FAIR.

THE exhibition at the Academy of the Fine Arts in Philadelphia, which was held March 25th to April 3d, was instructive and interesting in a sense that such exhibitions seldom are. In fact, it is an open question whether as a general thing the public exhibition of pupils' work is profitable or helpful to any one concerned, the danger always being that such a display can have little effect upon the pupils and their relatives—for, of course, hardly anybody else goes to see it—except to encourage an altogether false estimate of the quality of the work exhibited and of the attainments of those producing it—an estimate which in the long run can only lead to disappointment and discouragement for the students themselves, and to satisfaction with low standards on the part of that part of the public which has been reached by the exhibition.

But this exhibition was exceptional, and was—at least it ought to have been instructive as well as interesting to all who saw it or took part in it. All the schools in the city whose influence amounts to much contributed to the joint display, and thus showed their strong and their weak points, as compared with one another, as well as their contribution to the general fund of interest in the exhibition as a whole. To say that the exhibit made by the schools of the Academy itself was interesting would be to put it very mildly indeed. How instructive it was remains to be measured mainly by its influence on those who were responsible for it. If this public display of the fads and fallacies that are rampant at the institution at present has the effect of opening the eyes of its managers and friends as well as its pupils to the extent of the mistake which its present methods represent, it will do a splendid service, and it will be a wonder indeed if it does not produce that result. The corps of instructors consists of strong and clever men—as good men as Philadelphia can count among her artists—and the unfortunate abandonment, in the training of these students, of the principles on which all real training in art is based, and by obedience to which, through years of study, their own success and distinction has been achieved, can only be accounted for by the force of a movement so temporary but so overwhelming while it lasts as this purple whirligig of so-called impressionism has proved itself to be.

As a temporary reaction from the hard-and-dry conventions which have given a bad meaning to the term "academic," this kind of thing may be natural enough, and is perhaps a sign of health rather than of disease; but, after all, drawing is drawing, and pupils who cannot carry the delineation of the model further, or make it more definite, than most of these studies indicate ability to do, are unprofitably employed in busying themselves with those problems of light and color which only the most accomplished painter can face with any hope of success, and wrestling with which—for probably these pupils honestly think they have been wrestling with them—has led in most of these cases to nothing at all. An exception should be made, however, in favor of the portrait work in charcoal, much of which was well studied and good in character; but if we except a group of drawings which everybody who had ever worked in Paris seemed to recognize at once as having been done at Julien's—the models being old acquaintances, even if the blackness and the tendency to hardness had not pointed to their origin—if we except these, the stud-

ies in the life classes and the painting both from life and from still-life were weak in the extreme.

But if the work of the Academy was weak, that of the other schools which attempted to cover the same ground was hardly more satisfactory, and perhaps the most instructive lesson which the exhibition as a whole had to teach was the demonstration of how great is the need of a heartier and more intelligent co-operation among the different schools than seems to have existed hitherto. If this better mutual understanding had been established long ago, the different schools would figure here more as "members of one body" and less as rival heads than is the case at present; and it is apparent that the leadership in the movement which has already begun for bringing about this better understanding and more intelligent and helpful distribution of function and service belongs to the Pennsylvania Museum and School of Industrial Art. It was "written large" all over the exhibit made by this school that it had a distinct and definite aim; that it appealed and rendered substantial service to a class of pupils for which the academies can do very little. Its work was practical and business-like in the fullest and strictest sense. It showed frank recognition of the fact that we live in an industrial age—an age even of scientific and mechanical rather than artistic supremacy; and it also indicated a perfectly frank and even eager desire to adapt its methods to this spir-

We were glad to see that "shaded mouldings," regarding which The Art Amateur has had something to say lately, were *not* introduced. And so, too, very conspicuously with the work of the Textile School, in which the exhibit consisted not of designs at all, but of actual stuffs woven in the school. It was apparent at a glance that all the work in drawing, painting, modelling and designing of this institution was done with this kind of industrial purpose and association constantly in mind.

To a great extent the same thing is true of the work of the School of Design for Women. But while there were good designs for oilcloth and carpet, wall-paper and silk, by far the most interesting part of the display consisted of etchings or drawings made for book and magazine illustration, in which department this school has long done excellent work. There were some well-modelled heads cast in plaster, and a notably effective display of decorated china. The exhibit of the oil-painting classes was not much above the average of the productions of students shown on such occasions.

Among the things shown by the Spring Garden Institute were some examples of mechanical handicraft so admirable in themselves and so characteristic of modern educational aims, in promoting which the Institute has done most efficient service, that it is much to be regretted that so small a portion of the space was assigned to this most profitable and most effective part of its work.

It was apparent, from the proportions of the pictorial part of this exhibit, that its pupils were encouraged to regard the painting of large compositions of still-life as a thing that was better worth doing than these exercises in the use of tools, and this training in exact and thoughtful methods of hand-work; but it was also apparent that this preference was a mistake.

The work of the Franklin Institute was weakened a little by similar concessions to a mistaken estimate of the dignity of the pictorial over the practical—mistaken because this is a school of mechanical drawing pure and simple; but its work was mainly and indeed entirely, as long as it kept to its legitimate purpose and was on its own ground, very good and thorough work indeed, although necessarily less attractive than some of the work exhibited by the other schools.

The architectural drawings by the students of this school at the University of Pennsylvania completed the collection.

The school has not been organized very long, and it would probably be unfair to criticise its work with reference to any very definite standard of what such work ought to be, or is, in older institutions. It cannot be claimed that the atmosphere of any American University is exactly favorable to the growth of art, and the visitor would wonder indeed if he found that the Pennsylvania University offered any very striking exception to the general rule. It is to be hoped that the establishment of this school of architecture may prove to be the beginning of better things.

As only selections from these school displays are to be sent to Chicago, we reserve mention of special exhibits until we find these duly installed at the World's Fair.

ARTISTS sometimes do their best work under the stimulus of emulation or from the spirit of pique. Gainsborough, as we all know, painted his famous "Blue Boy," now in the Duke of Westminster's collection, to disprove the assertions of his rival, Reynolds, that blue could not be used in a picture as the dominant color, and that the most vivid tints ought to be placed in the centre of a painting. We came upon a paragraph the other day to the effect that the reason so many and such beautiful feet are shown in Mr. Burne-Jones's picture of "The Golden Stairs" is that some sneering critics had expressed a doubt that this artist could paint feet. The response was the production of that masterpiece, in which the feet of all the maidens but two are visible.



"THE SERMON." FROM THE PAINTING BY JULIUS GARI MELCHERS.

(IN THE AMERICAN SECTION AT THE WORLD'S FAIR.)

it of the times, and to help its pupils to make the most of existing conditions. In other words, it justified its claim to the name it bears, by associating its methods of training in art with a definite and obvious industrial purpose.

Its pupils evidently do not study design apart from the conditions under which the things designed are to be executed, and the purposes which they are intended to serve. This is the way the arts of design grew up, of course; and it is, as everybody knows, the reverse of this—viz., the effort to encrust and disguise with extraneous and traditional ornament forms of construction with which they have no organic or sympathetic relations—that have wrought all the mischief with the industrial arts. And so this school does wisely and well in teaching its pupils how to make things as well as how to design them. Instead of detached panels which might be used anywhere, the work of its carving class consisted of a fireplace, a table, several chairs and a beautiful writing-desk, the production of whose different members implied the manipulation of wood, metal and leather, as well as the design of the whole, and the modelling of the ornaments in clay. Another striking example of this practical aim was a large fireplace with Indian caryatides and panels that was exhibited in plaster. So, too, with the work from the class in fresco painting—a misnomer, of course, for the mural decoration taught is not such as is incorporated with the *fresh* plaster, and which alone is entitled to be called "fresco."



PAINTINGS AT THE WORLD'S FAIR. (AMERICAN SECTION.)



STUDY IN CHARCOAL, BY JULIUS GARI MELCHERS, FOR HIS PAINTING, "THE SERMON."



## PAINTINGS AT THE WORLD'S FAIR. (ENGLISH SECTION.)



"THE LAST MUSTER." BY PROFESSOR HUBERT HERKOMER, R.A.



SIR FREDERICK LEIGHTON, P.R.A., AT THE WORLD'S FAIR.



"THE SLUGGARD." BRONZE STATUETTE.



SIR RICHARD BURTON, THE ORIENTAL TRAVELLER AND AUTHOR.



"HERCULES WRESTLING WITH DEATH FOR THE BODY OF ALCESTIS." THE ARTIST'S STUDY FOR HIS PAINTING.



## PAINTINGS AT THE WORLD'S FAIR. (FRENCH SECTION.)



"THE RETURN FROM THE FIELDS." FROM THE PICTURE BY EMILE ADAN.



"OLD SEA DOGS AT TREPORT." FROM THE PICTURE BY AUBLET.



SCULPTURE AT THE WORLD'S FAIR. (FRENCH SECTION.)



"THE FIRST FUNERAL." ADAM AND EVE CARRYING THE BODY OF ABEL.

DRAWN BY KREUZBERGER, AFTER THE GROUP BY ERNEST-LOUIS BARRIAS.

## UNDERGLAZE DECORATION.



HE spread of technical knowledge in ceramic art, fostered by discussion at Society or Club meetings, with the reading of "papers" on the chemistry of colors and glazes, added to the power of honest drawing many Art Schools of to-day are giving to our rising generation—all augur well for results when "underglaze" decoration shall have become as well understood and as widely practised as "overglaze" is now. The ware to be decorated is pottery of the color of dried clay. After the decoration, it is dipped into glaze, and then it is fired. The heat necessary for this is very much greater than can be supplied by any of the kilns made for amateurs.

Apart from the question of adequate firing and strong drawing, the difficulties of painting under the glaze are but little greater than those of overglaze painting. Instead of thinning color with water, turpentine or oil, for paler shades, the tints are lightened by the addition of white, as in oil painting, and instead of delicate strokes and vapory films, the aim has changed to bold outlines and well-defined lights and shades.

The fascination of this class of painting is great; its difficulties far from insurmountable; paint as strongly as you can, and yet the glazing and firing softens and blends your tints in ways most unexpected.

The overglazing acts as a transparent varnish, melting hard edges one into the other and fusing your effects in ways that are often startlingly beautiful.

An artist (in oil painting) made a first attempt in "underglaze" that fired into a marvel of color. Starting at the upper edge of a cylindric vase with a mixture of light green, paled with white, he rang the changes, marbling, as it were, through pale to deeper blues and browns and black; criss-cross touches, half hap-hazard, with hog-hair brushes that, at the moment of putting on, defined sharply every tint he used; then, scraping sheer down to the coarse biscuit surface, he filled in the cleared spaces with thickened touches of white; white marguerites and marguerites yellow and sere, thereby attaining decorative contrast of yellows and browns against the bluer tones of the background, with here and there a brilliant butterfly and a stray poppy, and springing from the base of the cylinder were spiky stalks of greens and browns, with touches of blue gray where leaves turned skyward. Then he "hardened" (half fired) his piece, and re-enforced places that after the "hardening" showed his paint too thin, accentuated here and there by a touch of shade or complementary color. Then he gave it a "dip" of "glaze" and fired.

After the firing all the little criss-cross gleams and glooms were found softly fused and melted into gems of color.

The vigor of his daisies, with their yellow and brown centres, was unimpaired, while the more thickly painted white ones shone out like stars.

For landscape studies, where brush work tells so finely, the depth and brilliancy of underglaze knows no rival. Perhaps it is wiser to select for subjects vigorous effects, contrasting notes and vivid tinting, with transition well planned and managed, so the peculiar "blue," or melting of one tint into its neighbor, becomes a charm rather than a fault.

If quiet tones are preferred, soft grays and browns, paled by more or less thickening with white, can be used as readily as the softest "grisaille" in overglaze.

A few tests glazed and fired beforehand, or, better still, in duplicate, one fired and finished completely, the other retained as painted, and housed in a flat cardboard box with glass lid, for later reference, and gradu-

ally you become practically initiated into the weldings and blendings and deepening of tints that firing brings about.

The same chemical knowledge that holds good for overglaze painting helps you to steer clear of needless accidents in painting underglaze, and will prevent any wild mingling of iron oxides with those of gold, and so forth.

The point of glaze laying can be as readily overcome as all the other mists and mysteries of the craft. If possible, watch a practical potter doing trade work. It is no more difficult to spread a film of glaze evenly than it is to execute a scale of music with equality of tone. The composition of this glaze should vary according to the nature of the clay painted upon. Tell your color

warm water, and line the case a couple of inches thick with this rapidly drying mixture. A few lathes nailed across these plastered sides will prevent contraction or accident from falling plaster.

Your supply of pieces awaiting decoration can be kept damp for weeks in this receptacle, providing the plaster is occasionally wetted, and this waiting improves rather than impairs the firing quality of your clay.

Once your piece is decorated, however, the more quickly it is placed in a proper "drying room," in preparation for firing, the more brilliant will be the tints.

If you have not access to a pottery, it is better to use forms already dried to paint upon, and in both cases watch closely during the slow drying that your impasto painting does not crack or scale. If it should, repair these happenings before the hardening fire and previous to the glazing.

It is well to wash a film of glaze over the entire surface to be decorated before applying any color, and the addition of a little gum tragacanth to this color, which can be mixed with water, or oil and turpentine, to the consistency of oil paint, will do much to prevent any such cracking or scaling.

Sharp touches of detail or re-enforcement are occasionally made after the glazing and firing in ordinary overglaze enamel paints.

If you desire to use this means of extending your resources, mix a little soft glaze with your tints, or pencil it over them.

These last retouches would melt away in the greater heat of an underglaze firing, and must therefore be made upon the glaze after it has been fired and be then separately fired at a regular kiln heat in any ordinary overglaze kiln. S. E. LE PRINCE.

CHINA PAINTING DESIGNS  
AFTER BOUCHER.

THE Boucher designs given with this number are excellent subjects for china painting. They can be applied to vases, panels, ornamental trays or plates, either for use or ornament. Delicacy of color should be observed, for the costumes lend themselves to a pleasing variety of tints.

For the pastoral group, the girl's costume might be of a delicate turquoise blue, with a buff-colored waist, and the shepherd's coat, a deep old pink with gold-colored sash, soft gray-green breeches and purple cloak. For turquoise blue, take deep blue green for the local tint; strengthen with the same and shade with brown green. For buff color, take yellow ochre, strengthened with chestnut brown and modified with ivory black. These three colors, with perhaps a little ivory yellow on the highest parts, will also serve for the sheep. For deep pink, take capucine red; shade with deep red brown mixed with a touch of brown No. 4 for the deepest parts. For gold color, give a wash of mixing yellow strengthened with silver yellow and shaded with chestnut brown. For gray green, use deep blue green with moss green V shaded with neutral tint. For purple, mix ultramarine blue with purple No. 2.

For the second group, the girl's dress might be of pale salmon pink, with a golden brown waist and the youth's coat of old blue with lemon-colored breeches. A beautiful salmon pink may be obtained by adding a little ivory yellow to Pompadour red; strengthen this with the latter and introduce a little apple green into the shadows. For golden brown, begin with rather a strong wash of yellow ochre and shade with chestnut brown. The blue coat should be painted with old tile blue. Lay on the local wash very thinly, and shade with the same color, introducing a little purple No. 2 into the deepest shadows. For lemon color, use with a wash of mixing yellow a little silver yellow in the half tones and shadows,



"GLORIA VICTIS" GROUP OF SCULPTURE BY MARIUS JEAN ANTOINE MERCIER.

(IN THE FRENCH SECTION AT THE WORLD'S FAIR.)

merchant whether you need glaze for a coarse or porous clay, or for one of finer texture, requiring greater heat to vitrify it. If for ornament, rather than for service, a soft glaze may be used, providing the slight "crazing" or crackling that may ensue is not considered detrimental.

The glaze may be sifted over flat surfaces, or the pieces may be dipped into glaze mixed with water to the consistency of cream.

Amateurs residing near potteries should procure their pieces to decorate wet from the hands of the thrower or moulder, together with a little of the clay they are made of, to use as "body" with which to pale and thicken their underglaze coloring oxides.

Procure an ordinary wooden packing case, mix plaster of Paris to the consistency of "country cream" with



THE CINCINNATI POTTERY CLUB'S EXHIBIT  
AT THE WORLD'S FAIR.

**D**ECORATIVE etchings on copper, brass, silver and aluminum are included in the exhibit of the Pottery Club in the Woman's Building, and these are chiefly the contribution of Miss M. Louise McLaughlin, who sends altogether about eighty pieces of work of various kinds. The entire exhibit of the club amounts to between two and three hundred pieces, including the Historical Collection. The latter is a representation of the beginnings of the art in Cincinnati dating back to 1875. There is shown a vase, by Miss McLaughlin, in underglaze, in the so-called Limoges style, dated 1877, from which small beginning has grown the industry which has resulted in the productions of the beautiful Rookwood pottery. This specimen was made from a teapot turned upside down and denuded of handle and spout, and decorated with a design of white flowers on a dark green-blue ground. The other pieces of the same kind of ware represented were later; they bear the dates of 1879 and 1883. Miss Fry sends a shallow vessel resembling a bowl, with incised decoration and covered with a blue glaze, producing a pleasing effect of blue gray. A vase by Miss Banks shows very delicate underglaze work in monotone, a sepia effect, the neck and base covered with deep blue underglaze and decorated with gold. Among other interesting pieces in the Historical Collection are a tall vase by Miss Newton decorated in a scroll pattern of blue underglaze with gold, and several pieces of the very original work of Mrs. Plympton, in which the whole decoration is produced by natural clays in white, red and yellow. For a number of years, facilities for underglaze decoration have not been afforded to the ladies of Cincinnati, and they have turned their attention to overglaze work, in which they have achieved a high degree of excellence. The exhibit proper of the Pottery Club consists of two cases of overglaze work in the Cincinnati room in the Woman's Building and one smaller case on the ground floor of the same building. The club is not a large one, and this very creditable exhibit comprises the work of but ten members.

## TAPESTRY PAINTING.

## DESIGNS AFTER BOUCHER.

THE designs given in monochrome answer admirably for tapestry painting, for they are so clear in outline that they can be enlarged with very little trouble. They

are suitable for screens or panels, or could be adapted to fill any space by adding a framework of scrolls, scarfs or garlands in the Watteau style. For the pastoral group on the upper part of the page, the girl's skirt may be pale salmon pink, with a waist of gray-blue green, the sleeves showing a white lining where they are rolled back. The youth's coat would look well in heliotrope,

making the shadow color. The same mixture in slightly different proportions gives a tan shade. White can be shaded with the gray already mixed, making the canvas do duty for the high lights. For the sheep, mix yellow, gray, a touch of just enough ponceau to keep clear of a green tinge. A beautiful salmon pink can be obtained by adding a touch of yellow to a very thin wash of ponceau. The same colors strengthened can be used in the shadows. These must afterward be cooled with a little green, made by mixing indigo and yellow. A pretty shade of bluish gray green can be made by adding cochineal to indigo and yellow.

For the fishing group on the lower part of the page, the girl's dress might be light china blue, a rich crimson waist and sleeves, with white stomacher slashed with gold. The youth would look well in olive-green coat, with lilac breeches and tan shoes.

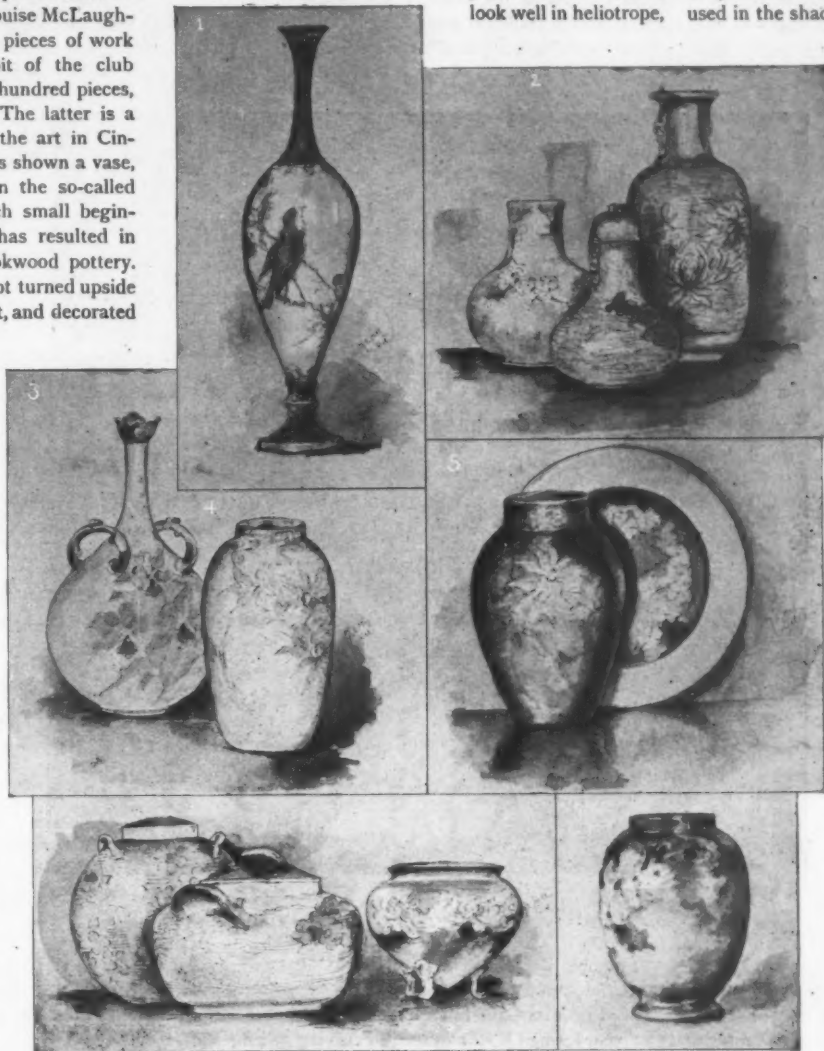
For china blue, give a local wash of ultramarine much diluted. For the shadows, use ultramarine and indigo, with a little complementary color made with sanguine and yellow added in the depths of the shadows. For crimson, take cochineal with a little rose, for the shadows of which use a touch of indigo and sanguine added to the local tint. For the gold slashings, use pure yellow shaded with yellow, sanguine and indigo mixed. Olive green should have strong yellow lights, made by adding a touch of sanguine to yellow; indigo mixed with these two colors gives the required shade of green. Lilac is obtained from a mixture of ultramarine and rose or ponceau, with shadows of the same, adding only a touch of sanguine in the deepest parts.

Very full instructions for flesh painting in tapestry have been given from time to time in these pages; still it may be acceptable to our new subscribers if we repeat the simple palette required. First block in the shadows with sanguine, only outlining where necessary. When perfectly dry apply a local wash of the same color, well mixed with medium, so that it presents a pale, very pure flesh tint. While the wash is still wet, work in

with a red-brown cloak, buff breeches, white silk hose and tan shoes with heliotrope rosettes.

Use Grénié's dyes and medium, comprising a short list of only twelve colors. For heliotrope, mix ponceau and ultramarine blue, adding a little sanguine. For a rich red brown, mix sanguine, ponceau, cochineal and a little yellow; a very little indigo must be put into the shadows. Buff color can be made by mixing yellow and ponceau. Sanguine and indigo blue are added in

a little ponceau or rose for the color in the cheeks. The shadows are put in with grass green made by mixing indigo and yellow. This apparently crude color sinks into the red while wet, blending with it beautifully. If it is too green, add more sanguine; if too red, more green. When dry, scrape out the high lights sharply. In the half tones a moderate use of the knife will give the required cool gray intermediate tones. Hair should be blocked in with broad washes of light and shade.



PART OF THE CINCINNATI POTTERY CLUB'S EXHIBIT AT THE WORLD'S FAIR.

1. UNDERGLAZE DECORATION BY MISS FANNIE M. BANKS (DATED 1883). 2, 5, 6, 7. UNDERGLAZE, AND ETCHED METAL DECORATIONS BY MISS LOUISE McLAUGHLIN. 3. UNDERGLAZE DECORATION BY MRS. H. G. FERGUSON. 4. UNDERGLAZE DECORATION BY MISS CHAPMAN NEWTON.



PANEL DESIGNED AND MODELLED BY MISS HELEN A. FOX FOR A FIREPLACE. (SEE PAGE 156.)

(ERECTED AT THE WORLD'S FAIR BY PUPILS OF THE PENNSYLVANIA MUSEUM AND SCHOOL OF INDUSTRIAL ART.)



# "THE ART AMATEUR" PRIZE DESIGNS FOR APPLICATION OF THE MAIZE MOTIVE.

EXHIBITED IN THE WOMAN'S BUILDING AT THE WORLD'S FAIR BY THE NEW YORK SCHOOL OF APPLIED DESIGN FOR WOMEN.

THE exhibit which the New York School of Applied Design for Women makes at the World's Fair will, we feel justified in saying, be found difficult to excel. The school has been in existence but six months, and already the results are not merely creditable, but are such as would be remarkable in a school of much longer standing. The pupils show designs for silks, wall-papers, rugs, book-covers and a series of studies in historical styles of decoration, which include specimens of Greek, Moorish and Renaissance ornament, most of them of uncommon merit. Four prizes offered by the proprietor of *The Art Amateur* for the best designs for wall-papers, silk and book-covers, for which the Indian-corn plant was to furnish the motives, have led to the production of a number of designs meritorious beyond our expectations. We reproduce those to which the prizes were awarded, that our readers may judge for themselves. The Indian corn was selected as a distinctively American plant, and a very ornamental one. On more than one occasion we have expressed our preference for it as the national symbol of the United States, on account of its effective form and coloring and its adaptability alike to natural and conventional treatment, both in the flat and the round. Its beauty and utility had made it sacred among the aborigines before the coming of Europeans. The Spanish chroniclers declare that plants of it, wrought in gold, were to be seen in the Incas' underground gardens at Cuzco; and it is probable that there were really golden representations of the corn used in tribal ceremonies, which, as with the Zunis at the present day, took place in dark chambers or cells entered through trap-doors. Civilization has only added to its significance as an American emblem; and there

is no portion of our country where its broad wavy leaves, strong stalks, elegant tassels and black, red or yellow "ears" are not familiar.

tionalized as to its main elements that there is not a line in it that might not have been drawn directly from nature. The frieze departs a little from the natural forms,

but without doing violence to the character of the plant; and the ceiling paper is decorated with light wreaths formed of the tassels, and which, of course, are wholly conventional. Miss L. Stevenson's design, to which was awarded the second prize, differs in two important respects from the design just described. In the first place, the ground is not of a single color, but is disparted in broad stripes of blue gray and pale yellow alternating. The green leaves and yellow ears are disposed on this in a scroll to which the stalk is made to conform, and its curves give a wavy effect to the broad vertical stripes of the ground. Altogether, we feel that the designer would have done better if she had kept closer to the natural mode of growth of the plant; still, the general effect is excellent.

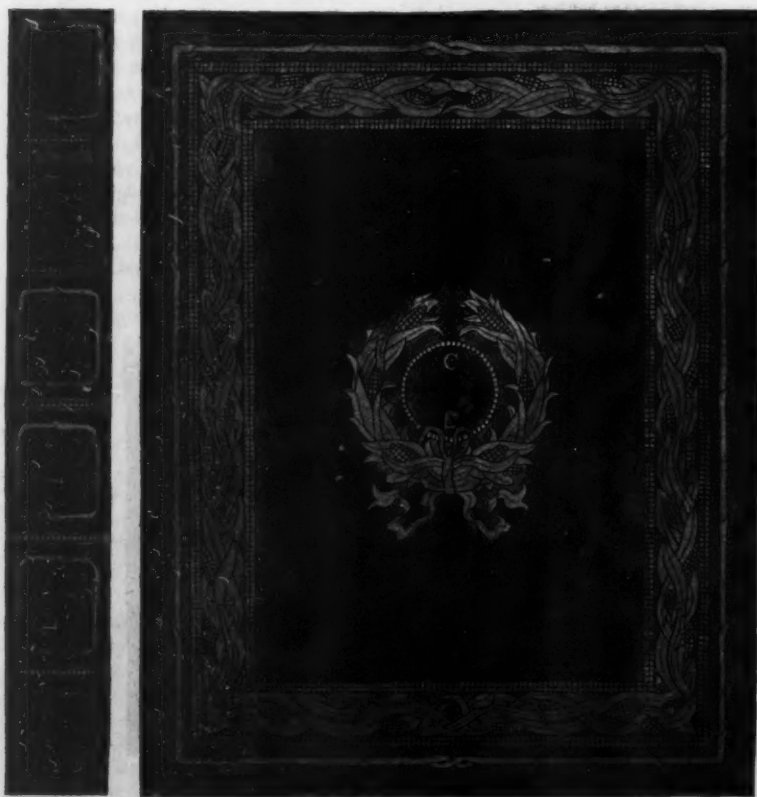
Of the designs for a cover for a large quarto volume to be called "The Masterpieces of the Columbian Exposition," that by Miss Jessie Van Brunt won the first prize. The cover is of a greenish gray, with a wide border composed of several distinct elements; first, a broad line of a paler gray, imitating the stalk of the corn and showing the joints; within this, a broad yellow line imitating a mosaic composed of the kernels; then a border of the leaves, loosely pleated; and inside all the creamy yellow line of mosaic repeated. In the centre is a wreath of gray leaves and yellow ears and a monogram in red and yellow. The second prize was awarded to Mrs. S. M. Corey, for a cover of dark brown with a border and a panel bearing the dates 1492-1892 outlined in yellow. On the field is a single stalk of corn, with pale yellow leaves and ears of a deeper yellow, the



PRIZE FOR SILK DESIGN. WON BY MISS JENNIE VAN SALISBURY.

Our first prize for a set of wall-paper patterns was awarded to Miss Catherine Morrill. Her general pattern is a diaper formed by the gracefully curving green leaves, the spaces between being filled with the brown and yellow tassels. On a ground of pale turquoise this makes a striking and very harmonious design, so little conven-

a wreath of gray leaves and yellow ears and a monogram in red and yellow. The second prize was awarded to Mrs. S. M. Corey, for a cover of dark brown with a border and a panel bearing the dates 1492-1892 outlined in yellow. On the field is a single stalk of corn, with pale yellow leaves and ears of a deeper yellow, the



FIRST PRIZE. BOOK-COVER DECORATION. WON BY MISS JESSIE VAN BRUNT.



SECOND PRIZE. BOOK-COVER DECORATION. WON BY MRS. S. M. COREY.





"THE ART AMATEUR" PRIZE DESIGNS,

WON, IN COMPETITION, BY PUPILS OF

THE NEW YORK SCHOOL OF APPLIED DESIGN FOR WOMEN,

FOR THE BEST APPLICATION OF

THE MAIZE MOTIVE

TO

THE DECORATION OF WALL-PAPER, SILK, AND BOOK-COVERS.



SECOND PRIZE. WALL-PAPER AND FRIEZE. WON BY L. STEVENSON.



FIRST PRIZE. WALL-PAPER AND FRIEZE. WON BY CATHERINE MORRILL.



latter arranged so as to form a support for the panel and to divide the two dates one from the other. Other book covers not in competition are by Miss Mary E. Sanders, an iris border in gold on brown; by Miss Shirley Barton, dark brown with lace-work border in white and gold; and by Miss Florence Whitman, a ground of burnt Sienna with a pattern of circles



GREMIAL WORN BY THE ARCHBISHOP OF NEW YORK.

(Worked by the Dominican Nuns at Hunt's Point, N. Y. Exhibited at the New York State Exhibition of Work intended for the Woman's Building at the World's Fair.)

touching one another, each enclosing a figure of an eagle or other emblem.

The exhibit of the school also includes some remarkable fan designs, notable among which are Miss Agnes Haslam's powdering of fleurs-de-lis in black and gold and rococo scrolls in white on a ground of pale green; and Miss Katherine Jenkins's arrangement of yellow butterflies and knots of green ribbon on a similar ground. Remarkably good designs for printed silks are those of Miss Jennie Van Salisbury, a diaper of peacock feathers, arranged fan-wise, on a ground of light yellow; Miss Grace G. Cotton's wreaths of grayish bay-leaves and festoons of pink blossoms on an ecru ground; Miss Myra K. Crane's arrangement of myosotis in lines and loose sprays on a similar ground; and Miss Jennie Van Salisbury's striking Chinese pattern of conventional flowers and clouds in many colors on a ground of dull blue gray. Of the Persian rug patterns, those by Misses M. Foote, Sarah F. de Luze, Charlotte Roberts, and E. C. Silvester will be found very rich and harmonious. These, as well as a series of competitive designs for wall surfaces in the Moorish style, and for spandrels and arches in the Byzantine style, show a good understanding of and respect for historical and national standards of taste, and reflect the highest credit upon both pupils and teachers.

THERE were shown at Pottier & Stymus's, lately, some interesting stained-glass windows designed for the new City Hall of Cincinnati by Mr. E. Hamilton Bell. They will light the first landing of the great staircase and comprise one large and two smaller round-arched windows and two square-headed windows. The large window is to occupy the centre of the group. Cincinnati, who is personified as a queenly female robed in crimson, sits on a marble throne in the middle, and receives from a purple-robed philosopher a book of the law, while a younger man in a short blue tunic and a lion's skin personifies Might, and a girl representing Commerce reclines at her feet. In the background is a field of ripe wheat, and the spaces right and left of the throned figure are filled with an Ohio buckeye tree, and in an apple-tree laden with fruit there is a broad border of vine leaves and corn. The two smaller windows to the left show Abundance with her cornucopia and Labor at his forge; and those to the right symbolize Agriculture and the Pastoral Life, and Liberty and Peace. Mr. Bell is to be congratulated on the clearness and elegance of his design, and Cincinnati on being the first American city to give such a commission to an artist.

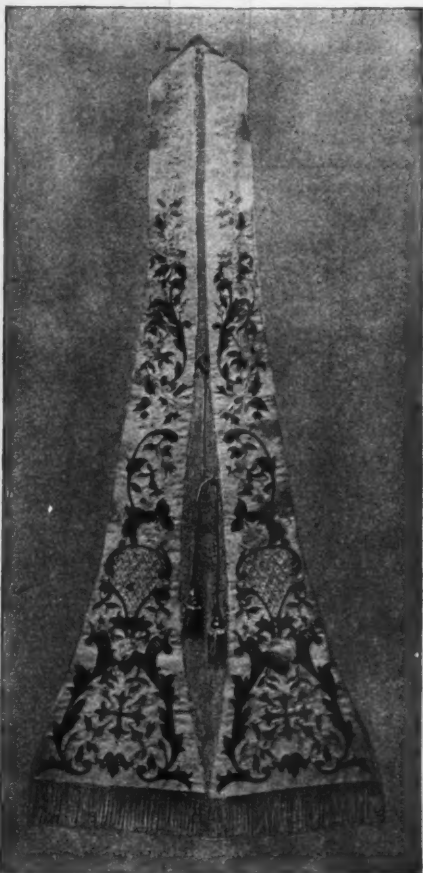
#### EMBROIDERIES OF ALL COUNTRIES AND PERIODS, SHOWN AT THE WORLD'S FAIR.

THE old and familiar art of needlework, the art which began when Eve sewed fig-leaves in the Garden of Eden, the art which has been the heritage of Eve's daughters in all ages of the world, has never in history made so great a showing or illustrated so conclusively its claim to rank as one of the great arts of the world.

The needlework of all the ages is here—stitchery which goes back to the time of the Beauvais tapestry, that historical treasure whose archaic story-telling renders it too precious for presence even in the wonder-time of the Columbian Exposition, and makes a reproduction of it a thing of national value. The reproduction is here, the journal of Matilda of Normandy, who kept a record of the wild doings of her undisciplined lord, writing them in picture language with crewels upon linen. Yet, truth to tell, it can hardly be called "embroidery"—the name which we devote to needlework of scarcely later date from older Eastern lands, where the art itself was older, and had outgrown the simplicity of first and unlesioned efforts. These are to the Beauvais tapestry what the finest, the most skillful, the most wonderful miniature painting is to the primitive sketching of an American Indian, who records his experiences upon

the back of a buffalo skin. One has only the value of history, while the other has that of achievement.

But there are embroideries in the Columbian Exposition which are precious from every point of view—from their antiquity and the human interest which therefore attaches to them; from their methods, which have long been lost to the art; from the use of materials of a



STOLE, BELONGING TO ST. AUGUSTINE'S CHURCH,  
BROOKLYN, N. Y.

(Shown at the New York State Exhibition of Work intended for the Woman's Building at the World's Fair.)

purity and preciousness almost unknown to modern manufacture, and from a color the subtlety of which only the painting of time can give, and which no dyes



CHASUBLE OF THE ARCHBISHOP OF NEW YORK.

(Worked by the Dominican Nuns at Hunt's Point, N. Y. Exhibited at the New York State Exhibition of Work intended for the Woman's Building at the World's Fair.)

can rival. These qualities give a many-sided value, which dwarfs even the best and most earnest of modern effort. Yet it is reassuring to remember that perhaps in a hundred years from now the efforts of to-day, provided they reach the high-water mark of excellence of to-day, will have gained that final charm of age which attaches itself in time to the work of our hands, while refusing its crown of attractiveness to the authors of the work. The mortal perishes, but the work endures, growing more and more beautiful as time goes on, until it finally becomes a veritable apotheosis of its earlier self.

The first impression of all this collective wealth of embroidery is bewildering. One sees at a glance, almost, the first attempt side by side with the very latest development of the art. Examples of all countries as well as all times are here—of India, China and Japan; of far-away Persia; of Russia and Roumania; of Fayal and Ceylon; of Greece and Arabia; of South America and Mexico—the work of all races of women, wherever they exist or have existed, and wrought out their quiet days with the needle, sitting under palm and pomegranate. They have been reached by a new voice, a call to come to a great assemblage of the world, to stand beside the work of all other hands, and find its true place by comparison.

There may be in coming days other great congresses of embroidery which shall bring as great an interest as this one of the Columbian Exposition; but up to the present time there has been none to equal it. Therefore, with all other reasons, every student or lover of the art should be able to study this exhibit. It will be a post-graduate course to the expert as well as to the amateur, a crowning opportunity which no one should neglect.

As I have said, at first view this great collection of the world's embroidery is somewhat bewildering. It is only when one becomes more or less familiar with the different ages, qualities and schools that it begins to fall into place and rank—that one is able to classify, to become conscious of the values and virtues of much that at first hardly makes itself felt. When first seen, it simply groups itself into the great divisions of ancient or modern, Oriental or European, ecclesiastical or secular; but gradually divisions of time, origin, character

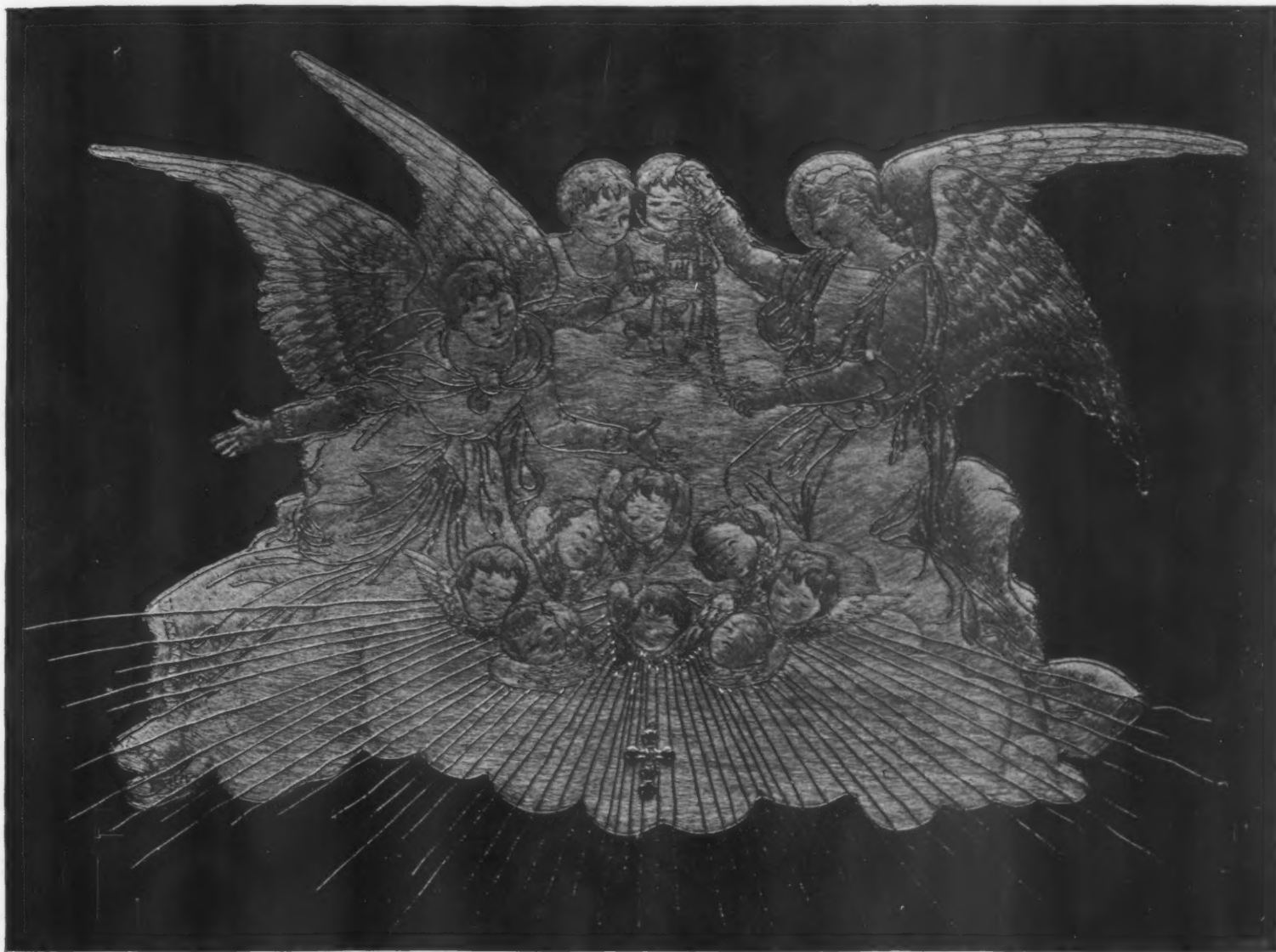
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and schools begin to assert themselves. It is comparatively easy to mark the great divisions; but schools and countries, uses and demands, have differentiated the methods of even these divisions of the art, almost as widely to the practised observer. What we broadly call "Eastern" work will be found to have very different characteristics and features. Chinese and Japanese, Persian, Indian and Turkish embroideries differ from each other as do those of Italy, France, Germany, England and Northern Europe. Embroideries of all periods characterize themselves. As a rule, Eastern productions keep their separate characteristics through succeeding periods, so that it is difficult to fix their dates except approximately and by condition or by quite obvious effects of time. Ancient Persian, and comparatively modern Persian, ancient Indian, and Indian embroideries of a hundred or even of fifty years ago, have the same style

As a rule, the most painstaking, that which means unthinking labor and simple repetition of process, like the beautiful drawn work or lace work upon linen, comes from southern countries, where the duties of life are much less complicated than in more northern ones. Indeed, it needs a total lack of effort in other directions to be able to accomplish these wonderful webs wrought upon linen, or in some cases upon white silk. They form a class by themselves—a class where inherited dexterity of hand tells very largely in production, and where, from the simplicity of methods and materials, the present has all the advantages of the past. The lace work and drawn work of to-day is as painstaking and as beautiful as in days gone by. It is undoubtedly of Eastern origin, and it is interesting to trace its progress from the Moors of Spain to the Spanish race, and from the Spanish race to the Mexicans, and from the Mexi-

be produced except in the quiet and uneventful life of the cloister, where color and stitchery made the one interest and contrast of colorless lives, and could therefore almost monopolize the thought of the inmate who produced them. There is certainly a peacefulness and repose of subject and treatment in these convent-wrought hangings very greatly in contrast with other embroideries. The grotesque and wicked fancies of some of the miraculously wrought Chinese embroideries of the same date make these seem like holy pictures of Madonnas and saints, although no hint of figure is shown in the design. Convent embroideries form a class by themselves, belonging for the most part to the Italian school, and covering a large part of the lustrous, softly colored and reverent needlework of the fifteenth and sixteenth centuries in Italy. They are among the most attractive of all the antique pieces shown in the



DECORATION OF A CHALICE VEIL. EMBROIDERED IN DELICATE TONES OF SILK AND APPLIED TO A GROUND OF RED DAMASK.

(EXHIBITED BY ST. MARY'S ECCLESIASTICAL ART SOCIETY, AT THE NEW YORK STATE EXHIBITION OF WORK INTENDED FOR THE WORLD'S FAIR.)

and methods, and use the same or nearly the same materials. Chinese, Japanese, Egyptian and other Eastern peoples have scarcely changed their subjects or methods in a thousand years.

European art in embroideries, on the other hand, has been subject to constant change. In nearly all European countries the art has been lost and found, has flourished and decayed within a few centuries. Altering with each change its methods and character, it is possible to judge from other things than state of preservation to what period an Italian, French, German or English example belongs; while to the casual observer the simple divisions of ancient and modern, Oriental and European, ecclesiastical and secular embroideries may seem sufficient. The lover and student of the art finds infinite interest in the indications of changes of condition and development of character of the human race, which he finds in different styles and phases of embroidery.

cans to the native and mixed races, who show so large a production of it in California and Texas. We also find it naturalized in Florida, where it was brought by emigration under the influence of the Catholic Church from the island of Minorca. In short, wherever this particular form of needlework appears as an art or an industry, it is easy to trace it back to Oriental origin. In its simple form it is a foundation for much of the mere complex Indian needlework, as nearly all silk embroideries upon the beautiful crape-like Eastern cottons are varied and embellished by the various lace stitches in use in drawn work. It is undoubtedly one of the earliest forms of needlework, and must have followed very closely the invention of weaving.

Most of the antique embroideries of Europe are found in the shape of altar hangings and vestments, for in the embroideries, as in the pictorial art of the early centuries, the Church was the great patron. Many of them were wrought in nunneries, and, in fact, could not

Columbian Exposition, and deserve almost individual notice and description. CANDACE WHEELER

#### A NEW OCCUPATION FOR WOMEN.

AN interesting department of the Royal Female School of Art in Bloomsbury is that devoted to chromo-lithography. A London journal says that this department has now more orders than can be executed, and is rapidly extending its aim of providing permanent remunerative employment for women possessing artistic taste. Why should not the women of the United States take to such work for a living? It would certainly pay much better than the "decoration" of the thousand useless trifles which glut the market, especially about holiday-time. Many young women who have not the ability ever to become successful painters might prosper at this more modest occupation.



## MINIATURE PAINTING.

## II.—COLORS.



THE necessary utensils for grinding colors were described in a preceding chapter. Before commencing the work of grinding, pay particular attention that the slab be perfectly clean, and then put some dry color on it and gently bruise it with the muller; then put a few drops of water on it and grind it very carefully, not making it too wet, for that will prevent it from keeping sufficiently under the muller. You will find it best to work all the color into a paste, and then, scraping most of it into a corner of the slab, to grind a little at a time until you think it sufficiently ground. It will be better to keep working the color out under the muller with a thin film spreading over the slab, and then gathering it together in a heap, again working it up. A thin-edged piece of ivory or bone is the best scraper, for the palette knife should not be used, as many colors are chemically affected by the action of the steel on them. When all the color has been poured in water, let it dry, and then add gum water to it gradually (or aqualine), and work the color out a little at a time under the muller as before. Frequently lay some of the color with a camel's-hair pencil on a piece of ivory, and if you perceive the color shine when dry in the smallest degree, it is gummed enough, and is ready for use on the palette. Glycerine should not be added to color used in miniature painting, as this fluid prevents the color thoroughly drying. Some colors will not bear a sufficient quantity of gum to make them shine, without injuring their qualities; such, for instance, as smalt and ultramarine.

The gum water should be made by picking out the clearest and whitest pieces of the best gum-arabic (gum acacia), diluting it for a day in water, and filtering through cotton wool or a filter paper placed in a glass funnel. The gum solution should be rather thin, not too mucilaginous, to allow a better incorporation between pigment and vehicle. Instead of gum water, aqualine may be used, or the latter vehicle may be used for dipping the brushes in or for spraying on the finished painting to fix the colors. Another good vehicle for the miniature painter is made by diluting white lac (stick lac), i.e., bleached shellac, in a hot, saturated solution of borax for a couple of days, and straining or filtering through a plug of wool placed in the neck of a glass funnel before using the clear solution.

The yellows that are used for painting the face are gallstone, Sienna, Roman ochre, Naples yellow. The first two are transparent yellows, while the latter is opaque. Formerly sap green was used, but as that pigment is a fugitive color, its place should be taken by a substitute of a permanent nature.

The blues are Prussian, indigo, smalt, ultramarine and Antwerp blue. Smalt and ultramarine are the only thoroughly unchangeable blues in this list; therefore if they, with cobalt in addition, can be made to answer all purposes, greater confidence may be felt regarding the permanency of the painting.

The reds are carmine, lake, Chinese vermilion and Indian red, while under this class may also be included burnt Sienna.

As regards the artistic qualities of the colors used in miniature painting, gallstone is a bright yellow, but in the flesh tints its brightness is apt to overpower all the other colors.

Raw Sienna affords a warm yellow; and is useful in combination for flesh tones.

Roman ochre, when properly mixed with gum water, works well in miniature painting, giving sharpness to fine touches, and, being of a warm color, imparting that quality to the tints it is worked into.

Naples yellow, although used by some artists, is of a sickly hue, and has this very bad quality, that it absorbs all colors that are either worked into it or mixed with it.

Ultramarine excels all other blues in permanency.

Prussian blue can hardly be dispensed with, because

it has no substitute, on account of its strength of effect and transparency.

Smalt is so hard to pound finely that it is often gritty; this also arises from the fact that if ground too fine it loses color. Cobalt blue could well replace it, but should be used in lessened quantity for shadows and grays in the face.

Indigo is a useful blue, though it must be sparingly used on account of its extreme depth of color, nearly approaching to blackness. The best is called rock indigo. That which is of best quality has a copperish hue, and is dry and adherent to the tongue, while that which is of a hard quality is of a blackish cast.

Antwerp blue is a great deception, as it possesses a beautiful bright blue when dry, but when wet and prepared for miniature a very dingy color, and totally unfit for this style of painting. Its only use is for draperies or backgrounds; but as Prussian blue is superior, the latter blue is best to use.

H. C. STANDAGE.

## PAINTING ON GLASS.

## IV.

IN designing for glass windows, blinds or screens, the choice of glass will depend on the purpose for which it is to serve. Where fullest light is required, sheet glass must be used. Rolled or cathedral glass gives a subdued light, and flashed glass a variety of decorative



MINIATURE OF RICHARD COSWAY. BY HIMSELF.

effects. Mosaic glass is the term applied to small pieces of glass colored during their manufacture, which are shaped and leaded into fixed places, and which give most effective, brilliant and satisfactory results. For practice in outlining, laying of grounds, diapering and other technical difficulties, window glass may be used.

For a first exercise, a winged head painted in two shades of brown on a piece of sheet or rolled glass of a soft yellow tone, eighteen inches square, will be good practice. In making a preliminary sketch, simplicity and boldness of line, rather than delicacy and gradation should be observed. It is not required to paint pictures on glass, but simple and suggestive decoration, designed to throw the least obstacle in the way of light.

Express the character of the head by a few firm outlines, and these should be made to do duty, as far as possible, for darkest shadows also. In order to get as much practice in various methods of work as our eighteen inches of glass will permit, describe a circle of eight to ten inches in diameter around the head. This border may now be treated as a field for diaper design, a scroll with inscription, or other suitable conventional ornament. From your sketch make a working cartoon, on stout paper the exact size required; lay your glass carefully upon the cartoon, tracing upon its surface the lines you intend shall be vigorous. Let these first outlines be drawn with a long "liner," using turpentine and a very little fat oil as medium. In hot weather add a drop of lavender oil, and when your tint is unmanageable draw it together with your knife and breathe on

it heavily; then remix with the palette knife, and it will be found to be compact and workable. When the outline is finished and held in front of a strong light every particle of your lining should be opaque. Now fire the transferred outline at first very slowly and gradually increasing the heat to a clear red. Let it cool very gently, when your glass will be "annealed." Tracing brown requires this full heat for glass firing, and as it is a solid, reliable color will serve our purpose. Now proceed to shade the features, hair and wings with bitumen, Vandyck brown, ancient brown or the



MINIATURE BY RICHARD COSWAY.

tracing brown, using a grounding brush and dabblers, cross-hatching and stippling alternately or in combination to fill the required conditions of density or evenness of tint. The transmission of light through your color increases the difficulty, making every speck apparent. Happily the glass can be turned around and the deepest shadows re-enforced by painting on both sides. Dry well after each painting, and if a fire of "fixing" heat (a dull red heat) is attainable, find out by it the true condition of your work before final retouches. If you prefer to avoid repeated firings, scrub out the lighter parts, instead of leaving them clear from the beginning. For removing these lights, use hog-bristle oil-painting brushes burnt to a flat edge a little way from their ferules and rubbed smooth on emery paper.

For painting in this style, commence, as before, by drawing in the outlines strongly, using tracing brown with turpentine and fat oil as medium. Now turn over the glass, to protect your outline, and lay a flat mat or ground of color, modelling to what extent you can the deeper shadows. This time your medium is a little sugar, or gum-arabic and water. A badger brush may help you to soften this matt, if the tint is to be broadly spread. While this dries, turn over your glass and repeat these alternate paintings one upon the other until it is time to recover the lost lights. Color mixed with oil and turpentine is not attacked or rubbed up by over painting in sugar and water. However, in this, as in other methods, some practice is required to become expert, and, as in china painting, the color and the mediums must be in good condition when applied, to ensure results free from specks and inequalities.

In firing glass that is painted on both sides, lay it upon flat slabs embedded in pulverized lime (plaster of Paris in powder). These slabs must be carefully whitewashed in Spanish white and water and dried, dusted and heated before coming in contact with the glass, to ensure freedom from stain, clouding or roughened surface.

Tracing brown must have full fire, or it will chip and be dull. Flesh red strengthened with Chinese red can be used with good effect at lower temperature; but as they fire out considerably, care must be taken to paint solidly.

Various methods of diapering and carrying out repeat designs can be adopted. The simplest is to cover the entire surface to be treated with a flat matt of color and laying upon it a prepared stencil. Rub out the pattern with a hog-bristle scrubber or use a hard wood scraper. Another way is to cover the border in a tint complementary to the centre, and on the reverse side paint in with gold or jet black a pattern which, by obstructing the light, attracts the eye.

In the painting of scrolls, make the outline solid, taking care to let its curves or its angles be in keeping with the general character of your design.

S. E. LE PRINCE.

If too much oil is used in your color it will remain wet on your palette and collect dust. In that case, unless the dust lies on the surface so that you can pick it off neatly with a needle, it will be best to discard the color.





"SUMMER FLOWERS." ENGRAVED AFTER A PAINTING BY DIAZ.





AFTER various experiments I have found a small and inexpensive "kit" that can always be carried in the pocket without conspicuous bulginess or inconvenient bulk.

The water-color box is the Winsor & Newton locket-box, and costs \$2. It contains six colors, as sold—light red, yellow ochre, Prussian blue, crimson lake, gamboge and Vandyck brown. In my own box I have replaced these by light red, vermillion, crimson lake, cobalt, gamboge, Chinese white and ivory black, dividing one compartment between two reds.

The water-bottle is a medicine bottle with a screw top, in which a slice from a rubber cork is inserted to make it water-tight. Total cost, six cents. The brush is a good red sable taken from its stick and set upon one end of a reversible rubber penholder. With sketch-book and pencil, the outfit is complete.

In use, the box rests upon the left thumb, and the bottle and sketch-book, or pad, can be held also in the left hand, leaving the right to wield the brush.

Of course the outfit is not meant for elaborate work, but it serves to make color memoranda on a small scale. Hamerton, in "The Graphic Arts," says: "Of all water-color sketches, I do not know a more useful class than little blots of color about the size of a visiting card. . . . Such studies ought never to take a long time. It is enough if they occupy from ten minutes to half an hour; but they should be executed with the most conscientious care, not at all for detail, but simply for relations of color. . . . An extensive collection of such studies would give a landscape painter the diapason by which he might keep his larger works in tune."

Such sketches may be made best with the apparatus here described. The box is only two inches long, an inch wide and half an inch thick. TUDOR JENKS.

#### AMONG THE WILD FLOWERS.

##### I.—DOGWOOD, ANEMONE, SWAMP APPLE AND VIOLET.

THE months of May and June offer the greatest advantages to the amateur artist who prefers to catch the beauties of nature from nature herself, to following the lines set before him by his tutor.

The amateur artist is too apt to think that he cannot draw or paint from nature; that he must have before him a stiff, lifeless model or study, and that in transferring its outlines to his sketch-book, he must follow set rules laid before him by his teacher. If he has a talent for drawing, he will soon find that it is quite as easy to trace the outlines of a daisy, a buttercup or the fluffy head of a dandelion gone to seed, standing where God has planted them, as it is to follow, without variation, the outlines of a study placed before him on canvas by his tutor.

The variations, the little details, are what add flavor to life, and the amateur artist finds that the closer attention he pays to the details of a flower or shrub that he is sketching, the more rapidly the talent within him develops and the closer he lives to the heart of the life that he is trying to depict.

To represent nature as she is, neither underdrawn nor exaggerated, should be his aim, and when he has learned to catch the object of his study in its most striking attitude and position, he will find his work in the studio much more interesting and profitable.

The pose of a clover blossom, the position of a violet, the attitude of a daisy, goes as far toward impressing the observer as does the naturalness of their coloring, and the various moods of flowers cannot be studied to a better advantage than in the fields, where they are subjected to the influence of wind and sun.

During May and June every field and meadow, every mountain-side and ledge, holds something that may be turned into profit by the amateur artist. If the field be a stony one, enclosed by a rickety fence of rails or a tumbled-down wall of stones; if the meadow be filled with bogs of tall grass and rank growing weeds; if the

of flowers in natural arrangement, his muscles strengthened by the effort that he has put forth in climbing the mountains or scaling the ledge, to secure a pleasing view of a blossoming dogwood tree or a cluster of drooping columbine.

This is an opportunity that every young artist should grasp. When his eye falls upon a bit of scenery or an odd blossom, or a field of grain that strikes his fancy, he should transfer it to his sketch-book, paying careful attention to the minute details that come beneath his eye. At first the effort may be anything but satisfactory, but he can rest assured that he has taken a step in the right direction, and he will be surprised at the improvement which perseverance in this line will show in his work.

Every true artist must appreciate the glories of nature—the beautiful lights that play over her face, her royal garb of green and the rich garlands that crown her regal head. A day's walk hand in hand with her, a day's study of her jewels, sends one back to the close studio with a mind expanded and a body refreshed, and he turns his face to the canvas with a new ambition and a finer conception of his work.

The amateur artist who goes afield for subjects will find in the dogwood blossom a very interesting study. The dogwood tree grows upon the wooded mountain-side and among taller trees on the banks of streams. The white petals of the blossom are well defined against a background of green foliage that renders their outlines and curves very distinct. They lie flat, and but little labor is required to give them a natural effect. The dogwood may almost invariably be sketched under pleasant circumstances, for it thrives in shady places, beyond the reach of the burning rays of the sun.

Quite different in character from the dogwood is the dainty anemone or wind flower, whose habitat is much the same as that of the dogwood tree, for it is found at its best on the banks of streams and in cool places at the foot of ledges, where the soil is deep and damp. The leaf of the anemone is quite as pretty as the blossom. It is a very graceful flower, and for perfection in beauty of attitude it is not surpassed by any wild flower found in the soil of New England and the Atlantic States. The artist finds in the anemone an opportunity to study the effect of position in petal, leaf and stem, and in transferring it to his sketch-book, he will find it a slower and more trying work than he performed when he sketched the dogwood blossom. It is a step farther advanced in the direction of artistic labor.

One of the most difficult blossoms that the amateur artist finds among wild flowers to sketch naturally is that of the swamp apple. The swamp apple bush is found in the meadows that lie along the streams of New England, and it also grows in the midst of swamps. It is found during the months of May and June, and is a suitable subject for a sunny day tramp. A mossy stone in a cool shadow can always be found near a swamp apple bush, as if nature intended it for an artist's seat. The swamp apple blossom is a very different study from either the dogwood or the anemone. It is a scraggy, spidery blossom of white, red and pink, clustering together in fragrant masses. The beauty of the blossom for sketching lies in the graceful curving of its slender stamens, which protrude a considerable distance beyond the central outline of the petals. The effect of the work depends very much upon the shading, and the artist will find the swamp apple blossom one of the most beneficial floral studies that he comes across in his rural wandering.

In upland and meadow is found the violet, a blossom that is sketched and painted by the professional artist and his pupil as often as the sun of springtime brings forth its bloom, and it is by no means the easiest flower to sketch, especially when in the half open bud. It is a dainty flower, and to bring out all its beauty and grace requires of the artist very close study.

The best specimens of the violet are found on the banks of the meadow brooks in nearly all parts of the United States, as far north as the Devil's Lake, North Dakota. I have found the violet among the first blossoms of spring. It may be found in various localities, from the middle of April till the first of August. It is a good study, and it is hardly necessary to say that the floral collection of an artist is incomplete without it.

For heavy work, where bold outlines and strong shadings are necessary, the iris appeals to the eye of the artist. It is found at its best from the middle of May till the last of June, in rocky corners, where the air is damp and cool.

THOMAS HOLMES.





## PAINTING IN WATER-COLOR.

## HARMONY OF LIGHT AND SHADE: FOLIAGE.

THE ancient method of De Wint and other early masters of water-color painting, by which the subject was first shaded with sepia, bistre or some other neutral tint before the local color was applied, is still occasionally taught in private schools, and is practised by amateurs. In this manner one begins as if he were going to make a rather pale and slight sketch in monochrome, fixing the contours and indicating the modelling and the light and shade; the local colors are applied over this preparation, and are more or less used to assist the relief. The same process is much used in oils, but there is this difference, that the latter medium covers up almost completely the ground coloring, while in the transparent water-colors the preparation shows through and makes part of the finished picture. This time-honored method, then, has the great advantage of permitting a slow and methodical manner of drawing; but, on the other hand, it diminishes the variety and brilliancy of the coloring very perceptibly. It affords merely a colored drawing, not a picture in colors.

Let us suppose the subject to be a boulder of red sandstone, partly covered with green and brown mosses, strongly lit by the afternoon sun, on the one side, and, on the other, plunged in shadow; in this case the red, brown and green will be subdued by shade on the dark side, and paled by light on the side toward the sun; the local tones will show most distinctly in the intermediate portion of the block. Shading with sepia or bistre, adding white to the lights, and giving their full value to the tints in the half lights is, therefore, a practice based on observation of nature. But if the observation is carried farther, it will be found that the colors are unequally affected by light and shade. The reddish purple of the rock will lose most; the bright green or the moss, least. These differences can easily be attended to in regulating the amount of white to be added to each color in the gouache of the high lights; but the universal shadow tint applied while the artist is thinking of form only and not of color cannot but seem to tarnish the local tints laid over it. To color the shadows naturally has been accounted an infallible sign of a good colorist.

At the present day there are few professional artists who do not succeed in this respect, because the method of De Wint and his contemporaries has been superseded by the modern method of modelling all parts of the drawing in full color. The shadow side is treated exactly as the light; the modifying tone or tones are added to the local tints in varying amounts as may be required; in the lights themselves, pale, opaque yellows are sometimes used instead of white, and the whole drawing is a sort of mosaic of varied greens, browns, purples and grays. Unity may be attained by the use of glazes of a single tint laid over this mosaic painting; but such glazes are usually very light, and are themselves varied not only in intensity, but in color.

"When sketching," Charlet advises, "never try to blend your tints. Where you see violet, put it; where you see a greenish hue, put it; the same with blue, with green; do not be alarmed if your drawing looks like a mosaic or a piece of marquetry work; so much the better. The important thing is to know where in nature there was blue or yellow. Mass your trees in their relative values—that is, in harmony with the value which you give to your lights, and avoid the use of black in the shadows. Your drawing properly massed and your effect secured, you can attend to accuracy of detail—add a little here, take away a little there, reduce one point the better to bring out another; but before all things, make sure of the silhouette in drawing, the effect in coloring—the masses should come before everything."

This is excellent advice for sketchers; and even in finished studies it is best to treat sky and water by large masses with a full brush and on paper carefully moistened, reserving the large masses of cloud which are afterwards to be modelled—while keeping the paper moist—with their proper tints. When one begins with the sky, as is usual, one is often tempted to think this rapid painting too sketchy and too light in tone, and to try to deepen its tints while defining its forms; but it seldom happens that one is not sorry later for attempting too much precision in the sky, which forces one to yet further elaborate the foreground and to deepen its tints again and again.

In short, unless the study be made for the sake of the sky, to put much work there is to necessitate a great

deal more in the foreground, which when working out-of-doors may be far from convenient. The horizons, also, should, as a rule, be treated with a full brush; but in the treatment of foliage and herbage, though the masses must always remain principal, a good deal of detail is necessary, and the dry brush will have to come into use. Not more than a generation ago, indeed, foliage was still commonly painted leaf by leaf. The relative size of the leaves was greatly exaggerated; the peculiarities of branching, which enable one to tell the species of many trees at a great distance from the resulting masses of foliage, were ignored. This method is now completely abandoned. The form of the leaf is shown only in the immediate foreground, if at all, and character is given by a broad study of the silhouette and the habit of growth. The treatment, however, varies between a very free use of the dry brush, indicating detail while imitating the forms of the masses by somewhat haphazard touches, and the exact following of a careful outline with a full brush. These and the intermediate modes are not applied at random. Large, full-foliaged trees of firm outline plainly call for the latter treatment; the light and sparse foliage of the poplar and the birch for the former; but even these latter are sometimes rendered by a slight transparent wash better than by a scumbling with the dry brush. The trunks share in the color of the foliage (by reflection); a little burnt Sienna or sepia, with more or less of cobalt, may be added for a typical mixture, to be varied or departed from, as may be requisite.

It is obvious that no one kind of tone will do for trunks which show the sap-wood in places, which are spotted with white lichens or with moss, which are covered with Virginia creeper or other vines. Still, it aids observation to have in mind a general notion with which to compare the many variants to be found in nature.

To return to the silhouette; supposing that the tree is relieved in dark from a pale sky, the broad tints which render the great masses must be allowed to get thoroughly dry before proceeding to indicate the lighter masses of foliage. Then, with a large brush holding a quantity of rather dry color, much darker and more sombre than the general tone, one rubs the paper lightly, so as to deposit the color only on the granulated surface. This is what is meant by "scumbling." Well executed, it may be made to give not merely the accidental look of rich foliage, but a good deal of modelling. Turner was particularly strong in this use of scumbling, and with him and other good water-colorists the sort of texture produced was never without indications of order in its irregularities. It depends on sentiment and dexterity of touch; but that these may be of much avail many exact studies of foreground leafage must have been made.

Drawings at short range, so to speak, of branches of large-leaved trees, such as white oak or tulip-tree, will be the most profitable for the beginner to undertake. The drawing of these must be as carefully done as if they formed the pattern of a dress or the background for a portrait. Each leaf must be outlined; in some cases even the veining must be drawn. To follow this outline, a full brush and quite liquid color are necessarily used, and the work is a veritable mosaic of dark and light, cool and sunny tints, each separately compounded on the palette. The knowledge gained from close studies of this sort will show later in the free treatment of masses of foliage.

ILLUSTRATORS, in their designs for the "half tone" process, use Chinese white: either sparingly, to lighten some too dark tone, or to cut out a high light; or else to form a gouache or body color with black pigment.

However, as in water-color painting, a simple wash is usually preferable to body color. The tyro, ambitious to try his hand at wash drawing, has then but to take the black from his water-color box and make a water-color drawing in monotone. The preliminary sketch is usually carried about as far as the artist carries his sketch for a water-color, but it may be carried much farther; for the greasy pencil lines do not affect the black wash as they do a colored drawing. Among illustrators who excel particularly in making wash drawings are Irving R. Wiles, Maud Humphreys, Francis Day and Joseph Pennell.

Mr. Smedley usually employs body color; so does Mr. De Thulstrup. The names of many more might be cited. Mr. Wenzel frequently makes his illustrations in black-and-white upon canvas.





## FIGURE PAINTING.

## VI.—COMPOSITION.

COMPOSITION in portraiture has been enlarged upon in some previous articles, but we still have reserved composition in a more extended field—that of figure painting.

This subject is a large one, for it covers almost the whole range of art. All your preparation has doubtless, in your mind's eye, had this end in view. You have probably thought that to compose one or more figures in a picture would be to create—that it would be original work. But let us look at this question of composition a little more closely. To place one or more figures on a canvas is not much of an achievement unless there be a desire at the back of it to really express something. The mere presentation in form and color of a figure or of any number of figures in a given space is not necessarily to produce a composition.

Early art, and even more recent, modern art, had rules which seemed to guide the painters. We hear of the pyramidal, the oblong and various other terms, denoting different styles of composition—"arrangement" would be the better definition. Now "arrangements" may be skilful, even scholarly, but they can never stand for compositions in the highest sense.

Avoid the commonplace. Before beginning a subject, have no other thought than that of presenting it forcibly and directly in all its essential significance. Do not allow petty facts to obtrude themselves, as some weak painters do, for the opportunity they may offer of displaying "clever bits of painting." Compositions are not conceived to show dexterity, thence to excite wonder, but rather with a view to expressing emotion, to touch the imagination. It is necessary to feel deeply and to report truly. Be sure not to emphasize too obviously unimportant accessories. Composition is a form of expression. A subject should not be chosen to exhibit the painter, but to present the idea. A large nature will sacrifice everything that may weaken the force of such expression, while a small nature will smother the idea with an ostentatious cleverness of technique. Such a method offends every law of noble composition. It is rather the sign-manual of vulgar talent than of genius.

Taste and judgment, the expression of a really artistic temperament, mark all works which come truly from within. Those that are produced and carried on from without are likely to be replete with superficialities. The inferior artist prefers rather applause for technical industry than appreciation of powers of mind. Indeed, we may simply call him an inferior artist; for if he possessed great powers of mind he would be incapable of "robbing Peter to pay Paul."

I cannot but feel how utterly impossible it would be for an earnest, vehement painter, full of his subject, to give ignoble attention to unnecessary things. The turn of a button, the definition of an ornament, will receive from him no more elaboration than is justly its due in the whole scheme and conception of the work in hand. Fascinating surfaces, felicity of coloring, are only fascinating and felicitous now as they may conduce to the emphasis of the impression he would convey. It is just here in a composition that a man shows his judgment and force of will. A thing charming in itself becomes offensive and out of place. The accompaniments of gayety and pleasure turn sinister when tragedy is the theme. They may be there, but in the hands of a master their lighter features will only contribute in some just proportion to the general aspect of dread the scene portrays. Composition in this sense becomes creation, it emanates from the emotions, from nature—it is not "arrangement," it is life. Take, for example, some stirring scene such as Gérôme might choose to paint—antecedent discussion, high words, blows, crime! Prevalent disorder, in no matter how fair environment, will be visible—the very course the turbulence has taken may be traced. Everything is logical, because intelligence, mental power, directs this graphic presentation. Nothing to weaken, everything to enforce the impression that unloosed passions and actual physical strife within a given area have held temporary sway. Disorder, haste, frail things fractured, and a general confusion where formality reigned before—these are some of the conditions a well-conceived drama of this character is likely to present. In a composition thus carried out, you will find that only the fitting, the appropriate, the telling have been admitted. Gérôme has been greatly

admired for his superior drawing and conscientious workmanship. His canvases reveal much more than this—they tell of an intellectual personality behind the brush, which can conceive and present a picturesque situation or historical incident in a logical and faithful manner. His compositions are more than scholarly by virtue of his human grasp of both antecedent and subsequent conditions. This is the mental attitude that should characterize one on undertaking a composition. It is not only scholarship but instinct that is needed. A power of choice, which is the possession of the true artist, this should be unerring. In many masters it seems to be.

Nothing should exist in the whole field of the subject depicted the removal of which would not injure the



STUDY BY SIR JOHN MILLAIS, BART.

balance and weaken the force of the presentation; and it may be said with equal truth that no perfect composition may be added to without suffering a like loss.

FRANK FOWLER.

## PORTRAITURE IN CRAYON.

## IV.—THE BACKGROUND.

HAVING successfully completed the outline, the next step is to determine upon a suitable background. In order to do this it is necessary to understand certain general principles that should dominate the construction of the background in its relations to the portrait. As a rule, the background should be of a shade reciprocal both to the lights and shadows of the portrait, with the exception of the cast shadow, which is removed as far from the head as the latter is wide. The obvious need of breadth is thereby produced. There should always be a sympathetic contrast of light and shade in the background in its relation to the portrait—that is to say, the light should come against the dark side of the face and the shading against the light side, with some airy touches in the background, giving the suggestion of clouds. These lighter places should never be indicated nearer to it than the width of the head. In other words, there should be an even quality of shade all about the head, as the presence of soft eidolons too near the face will detract from its human and vital interest,

Out of several different methods of making the background, I shall recommend but two to the student. These produce a clear and transparent effect, while the others almost without exception give a soiled appearance, made so by the use of cotton, chamois or other rubbers. Of the two recommended, one is a stipple effect, produced with the aid of pumice-stone, and the other, line effect, made with the square Conté crayon or with the stump and crayon sauce.

The first method is one that will recommend itself to the student on account of the comparative rapidity with which it may be executed and the translucent effect that follows its use. Lay a piece of Manilla paper about a foot larger on every side than the strainer, on the table. Rub a handful of cotton in the "peerless crayon sauce" and then on the Manilla paper, thus to eradicate any foreign substance that may be in the crayon. Next, commencing close around the face, you rub in the background, covering the outline and carrying a uniform shading all around the head and outward about the width of the head. This operation you supplement by putting in the cast shadow, using a little more sauce on the cotton; sprinkle pumice-stone freely all over the crayoned part of the paper, and with the flat end of the fingers proceed to rub this pumice dust over the surface until it cuts through the latter, leaving thereon a countless number of "dwarf-periods," which make the stipple effect. The pumice-stone should be rubbed along out to the very edge of the paper, but lightly, so as to modify the blank white spaces. Now stand the strainer on its edge and shake off all the superficially adhering particles of pumice-stone, after which lay it down and rub the entire surface carefully with a clean piece of cotton. Dipping the flat part of the finger tips in the "peerless crayon sauce," you touch up the background, making the cast shadow a little more pronounced, perhaps, as well as other isolated spots that require darkening. Then place the strainer on the easel and commence the somewhat exacting task of introducing the cloud effect by means of a large eraser, which should be cut in two, and then one of the halves lengthwise, so that you shall have a piece an inch and a half long, half an inch wide and one quarter of an inch in thickness. Having done all this, do not neglect to cut one bevelled edge on this piece crosswise. The special advantage of an eraser shaped in this way is that you can put in the square touches of light in an artful as well as artistic fashion. No definitely intelligible rule with regard to the perfect mode of putting in these lights was ever made, and undoubtedly the best way to do it is "according to your lights," provided you have made of the matter a protracted and respectful study. As to these lights, everything depends upon your taste and skill; but you must bear in mind that they should not be any nearer the head and face than previously stated.

One of the best and most simple ways of learning how to reproduce cloud scenery is by always having within your reach a piece of crayon paper evenly glowered with crayon sauce, so that when you chance to see an impressive cloud effect in nature that has an uncommon arrangement of lights and shades, you can make the effort to embody them with your eraser.

When you have accomplished your cloud drawing to your personal satisfaction, again rest the strainer on the table, and with a clean piece of cotton and pumice-stone free the edges of the background from all extraneous black webs of dust clinging to them. Then, with the crayon paper transferred to your easel, you may make the attempt to draw free-hand crayon portraits from life.

For the background with line effect you must use a square Conté crayon, No. 1. Sharpen it to a flat edge, and, holding the chalk at an acute angle to the surface of the paper, proceed to put in a line effect as your fancy may dictate, remembering the few hints already given respecting light and shade. The effect to be produced is by two sets of lines intersecting each other at such an angle as to present elongated diamonds. These lines of necessity need not be horizontal, with oblique lines crossing them, since they may at any angle be adapted to the desired effect. A similar effect is produced by means of the tortillon stump and crayon sauce, but in this combination the greatest prudence should be exerted to prevent the too willing hand from bearing harder in some places than in others, thereby causing indiscriminately shaded lines. For free-hand portraits in crayon, from life, the line effect is the one we would recommend in the making and finishing of the background.

JEROME A. BARHYDT.

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## AN ARTIST'S COUNTRY HOME.

I.



LADY artist having a few thousand dollars at her disposal commissioned an architect to draw plans for a house which she proposed to erect on a small piece of land she owned in New Jersey, which was to combine comfort and

picturesqueness with cheapness. Therefore she insisted that the field boulders, stained by time in various shades of green, gray and brown, which were liberally sprinkled over her property, were to be used in the decoration of her home. These were used without being dressed by the chisel, and therefore they had the twofold advantage of being artistic and economical. The plans were drawn and everything was ready to begin, when, through the death of a relative, the artist was put in possession of means which enabled her to cancel her first order to the architect and to give him carte blanche for a much more expensive dwelling. Still the general idea of the cheaper house was borne in mind, and therefore we will give a description of the latter, which will be within the reach of many of our readers, and will thus be a more interesting topic than the more expensive building.

The new plan proposes a long, low, rambling house, presenting several salient angles, accentuated with low towers, after the style of a French farm-house, all built in boulders, with big arched entrances, big chimneys, red slated peak roofs and a studio wing, conspicuous by means of a great dormer window facing the north. This descriptive note, in comparison

with our perspective sketch of the original house, will suggest that certain points of design are common to the old and the new scheme, the principal difference being in the peculiarly Colonial and Dutch features of the smaller building.

The very exact drawings and details of this smaller house, which were actually made, enables us to preserve and present some of its most practical and interesting characteristics quite as clearly as if it had been actually

decorative treatment or of construction are of general application to our ordinary rooms. One not used to alterations might easily and cleverly build this house without the studio, converting it thus into an average home; but in our inventory we shall include the distinctive room, which imparted so much character to the structure within and without.

The perspective view of the exterior shows a low effect, attained by giving ample dimensions to the length and breadth of the rooms, keeping, at the same time, the heights of the stories rather low, the first being ten feet high and the second, nine feet, six inches. The apparent height is further kept down by the great north window of the studio, showing that there is a single large room in this part, extending through two floors; and by the gambrel roofs, which enable the architect to avoid the excessive height of the ordinary gable and to save the space in the second-story rooms, which is ordinarily lost on account of sharply pitched rafters. The rough field stone is used in the tower, in the portico, with its arras, and in the base. Above the stone, with its masses of dull or warm color, the walls were to be faced with shingles stained a subdued golden olive green. The trim of the windows and doors was specified to be painted this same green, and the doors were to be of very dark ash.

The vestibule, to the right of the stone arch, and the pine ceiling of the loggia above were to be wainscotted to a

height of eight feet with small pine sheathing strips stained Sienna red. Above this the ceiling is in smooth sand finish, stained golden yellow before being applied. The floor throughout the first story was of narrow pine strips well oiled and rubbed. A light of heavy ribbed



THE HALL IN AN ARTIST'S COUNTRY HOME. DESIGNED BY F. G. S. BRYCE.

built. And we would especially call attention to the fact that owing to the peculiar planning of the studio section, the remainder of the house presents the essential features of the ordinary country or suburban dwelling. Therefore, such suggestions as are here given of



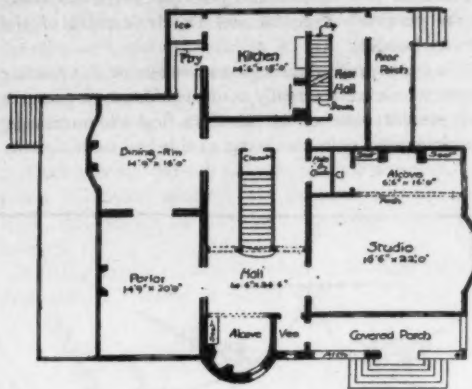
AN ARTIST'S COUNTRY HOME. DESIGNED BY F. G. S. BRYCE.



glass protected by a metal grille filled the upper panel of the doors leading to the balcony and to the hall.

The main hall was planned to give abundant light and space. The stairway began its ascent under an arcade of moulded plaster arches, the five columns of which answered for newels. In the alcove it was contemplated to compose a mantelpiece, seat and window into a sort of inglenook. The woodwork here was to be finished in the palest of yellow enamel, with the exception of the walnut hand rails of the balustrade and the walls, cornice and ceiling in a very quiet key of sage green. The ceiling was to have a pattern in orange or gold, and the richer parts of the cornice and arch mouldings were to be touched up in gold. The capitals of the columns and pilasters, made of papier-mâché or other composition purchased ready for use from the dealer's stock, were also to be sparingly gilded. The owner insisted upon the utmost simplicity in coloring and burnishings, and vowed that no furniture should be gathered in the way of inmates passing near the stairs. The inglenook was to be reserved as the proper spot for lounging, and also for use as a reception alcove. Here she would have pretty draperies in plain silks, and an easy-chair

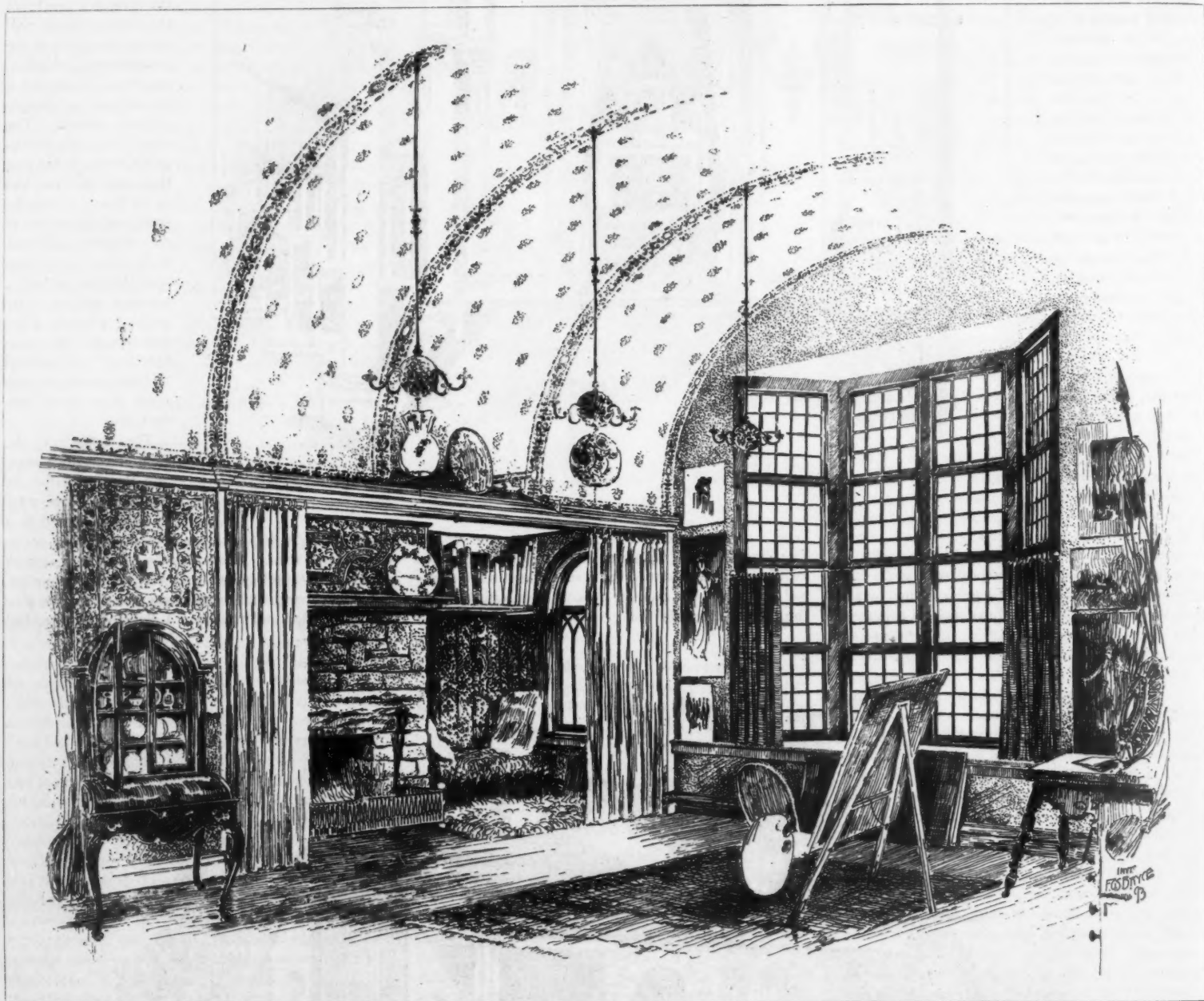
the ancient model to the modern picturesque arrangements.



The studio, to the right of the hall, was a room nearly twenty feet high, with a vaulted ceiling. The latter, with the large latticed bay-window, was relied upon to

planks in the usual manner. This ceiling would be a fine and tempting expanse for the decorator. The artist determined to have it painted in distemper, on which some such ornamentation as is shown in the sketch should be applied in stencil. The general ground was to be a good tone of golden amber, with the pattern laid on in turquoise blue. The woodwork was to be pine, stained medium Sienna yellow. An alcove one story high extended along part of the west side of the room, and this served as a library, lounging room, and would be useful as a temporary retiring place for models. The fireplace in the alcove was built up in slightly tooled stone and had a great shelf over it and a frieze, in which the owner could insert a piece of hammered brass or a plaster cast. A pair of portières divided this retreat from the working room proper. The vertical sections of the bay-window were, of course, to be fitted with rolling blinds to modify the light. We have shown the studio as it might be reasonably expected to appear when garnished with some of the owner's old furniture and a quantity of her sketches.

The parlor opposite the studio, intended to be a rather conventional room, continuing the Colonial feeling of the hall, was to be done in old rose and cream



THE STUDIO IN AN ARTIST'S COUNTRY HOME. DESIGNED BY F. G. S. BRYCE.

with a soft bolster and pillows on the seat, a bit of stained and leaded glass in the window, and some classic pattern on the ceiling. The mantelpiece, to carry out the Colonial effect, would be in the pale enamel, with a large mirror. This idea was suggested to the lady by a photograph of the hall in one of the Colonial houses of New England, she preferring the regular beauty of

give an original and striking air to the apartment, and especially to disperse the disagreeable shadows which might lurk in a squarely finished room, and prove an annoyance to the artist. This vaulted effect can be easily secured by attaching pieces of plank, sawed in the proper curved shape, to the roof trusses, and then nailing the lathing, whether wood or wire cloth, to these

enamel—a scheme from which the owner could not be diverted into something less hackneyed. There was to be a minimum of furnishings here, the greatest richness being in the silk-finished paper for the walls. The curtains were to be of rose-colored damask, the ivory ceiling decorated with Louis Seize bouquets in gold.

F. G. S. BRYCE.



## THE HOTEL WALDORF.

CONSISTENCY is a jewel in decoration as in speech; but the First Empire style has long been condemned as stiff, cold and unsuited to our notions of home, or even hotel comfort. At its first appearance it answered to the prevailing ideas of the time: that it was desirable to return to antique models of simplicity and magnificence; and as these models were almost all remains of Roman public buildings, the style, at its best, has a monumental character, requires large spaces, and has a general effect of pomp and publicity. Mr. Hardenberg, the architect of the Waldorf, has very clearly perceived this, and has strictly adhered to the style only in the halls and corridor and in the large dining-room on the ground floor, being content to keep up the general impression thus given by means of an occasional detail in other parts of the house.

The two entrance halls on Thirty-second Street connect with a corridor running lengthwise of the building. All are paved with marble mosaic in light tones of gray, white and pink and in a simple pattern of scattered rosaces with a broad Greek border. The walls are lined to nearly the height of the doors with Mexican onyx, of which material the door frames also are wrought, and the pilasters and columns that support the ceiling. The latter is coffered, and the panels are filled with light arabesques in relief in colored plaster. The same mode of decoration is used for the interrupted frieze and for the spandrels of the arches. Small decorative figures and light foliated scrolls are the motives. They follow Roman originals, and are fairly well modelled, though somewhat stiff and ungainly, and are colored in blended tints of pale blue and pink on a background of pale salmon color. The effect is rich, but a trifle garish; the little figures look out of scale when compared with the large arches; and the architect's part of the work to be fully appreciated should be seen at a greater distance than the narrow halls permit. The dining-room, which occupies the whole of the Fifth Avenue front, and which is entered from the corridor, offers a much more satisfactory example of the style, mainly on account of its size. The ceiling is painted with an allegorical subject, and framed in rich mouldings. The walls are in a dark olive green, with many appliques in gilded bronze; but these ornaments are too often repeated, and their "severity" of outline makes the repeat too obvious; the whole, therefore, has the mechanical appearance, which is the worst fault of the First Empire style, and of the Roman, which it imitates. The ball-room, at the other end of the building, is in white and gold. It contains many painted figures in the ceiling (awkwardly divided into three oblong panels) and in a series of semi-circular tympana over the doors and windows. The latter, filled with cupids and accessories in conventional tones of lilac, gray and turquoise blue, are the best painted work in the building, and go far to redeem this one room from the general appearance of merely material richness. A Moorish smoking-room, a ladies' waiting-room and a café in that barbarous German Renaissance style of which we have only too much in New York call for mention only as departing from the general scheme, without furnishing any relief from its faults; but we can find little but praise for the garden court, which lies to the rear of the first floor. Here there is space enough, and the architect has not allowed it to be frittered away. His solid-looking walls and piers of cream-colored brick, enriched with terra-cotta mouldings, support a handsome glass dome, from the centre of which depends the great gilt bronze chandelier recently shown at the Loan Exhibition. At the end is a huge marble shell with a lion-mask, which spouts water into a marble basin. Palms and other growing plants are scattered about, and, altogether, it would be difficult to imagine a more agreeable lounging place.

The other show rooms, on the second floor, comprise Mr. Astor's private apartments and a suite reserved for casual guests of distinction. The painted tapestry, modern German carvings and paintings of game in Mr. Astor's rooms show no spark of artistic feeling. A gallery filled with vases of Sèvres porcelains, the immense inferiority of which, as decorations, to Chinese and Japanese wares is there made very apparent, leads to the other rooms of which we have spoken. What is called the state-room rejoices in a set of real old Flemish tapestries of the sort known as "verdures," and in portières of crimson velvet with heavy gold appliqué borders. Farther on is a small sitting-room, in Louis XVI. style, in yellow and gold; and beyond that the bed-

room, which is by far the prettiest room in the house. The woodwork is white and gold, with panels of striped silk, lilac and white. The bed, of gilt wood, has the canopy and coverlet of violet silk, and the furniture is in the same colors.

There are many private houses in New York much more artistically finished than the Waldorf. Some of the old houses built in the beginning of the century, and still in good order, are better examples of the style generally adhered to in the hotel. We give the architect high praise when we say that he shows at the best in the purely architectural beauty of his garden court. The decorators are at their best in the very simple, small bedroom which we have also described.

## NEW PUBLICATIONS.

GOTHIC ARCHITECTURE, by E. Corroyer, aims at giving in a popular form what is essential concerning the history and the character of the style commonly known as "Gothic." The author follows, in the main, Viollet-le-Duc, but gives new examples and many new illustrations. It is probably the intention of the publishers to bring out an English translation of Corroyer's work on the Romanesque style, "L'Architecture Romane," which should properly precede the present book, for the author's standpoint is that of an evolutionist, and he seeks to explain Gothic as a development of Romanesque vault building. His opening chapters may therefore be found a trifle obscure by those who are unacquainted with the work that we have just mentioned. Mr. Corroyer dwells particularly on the affiliation of Gothic with the Romanesque of the north of France, and shows that outside of the northern and central districts of that country its principles made way slowly, and were seldom accepted and followed as a logical system of building. Hence, he claims Gothic as essentially a French art—a claim not put forward by him alone, but one long admitted by German writers, and beginning to be admitted by English. Nevertheless, his English editor, Mr. Walter Armstrong, sees fit to characterize this claim as an example of Chauvinism, that is to say, of an offensive form of patriotism; but after carefully reading the book, we are convinced that Mr. Corroyer's patriotism is of a better quality than Mr. Armstrong's. To deny that Greek art was Greek because its influence was felt at Marseilles and Kertch and Cyrene were hardly more silly than, in the face of the evidence, to deny that "Gothic" art is French because there are Gothic churches (most of them built by French architects) in England and in Germany. The illustrations are a particularly valuable feature of the book, being exceptionally well drawn and numerous. We would mention in particular those in the chapters on "Towers and Steeples," "Churches and Cathedrals," "The Origin of the Flying Buttress," "Sculpture," "Painting" (with an account of the newly discovered thirteenth-century paintings in the dome of the Cathedral of Cahors), "Circumvallation of Towns," "Fortified Abbeys," "Gates and Bridges," and the chapters on civil architecture. (Macmillan & Co.)

THE PAINTINGS OF FLORENCE, by Karl Karoly, is a convenient handbook to the pictures of all schools contained in the churches, museums and palaces of Florence. There are short descriptions which may aid in the ready identification of the pictures and their subjects, and in a few cases the opinions of critics of more or less standing are quoted. It is likely to prove useful to tourists who are specially interested in painting. (Macmillan & Co.)

COROT, by David Croal Thomson, is, as regards the text, a reprint of the chapters on Corot in the author's book, "The Barbizon School of Painters," but the illustrations are more numerous and are much better printed. The author proclaims his intention to treat of Corot not so much from the literary as from the artistic point of view; nevertheless, the chief interest of his book is in the anecdotes that it contains, selected with very good literary judgment from numerous French sources. Among the illustrations are etchings by Charles Bertaud and Laguerrière. (Macmillan & Co.)

THE NATURE AND ELEMENTS OF POETRY, by Edmund Clarence Stedman, deserves to rank among the most notable contributions to literary criticism of this century—one might say of any age. The chapters of which this book is composed are based on the series of lectures which the author delivered in 1891, as the initial course of the Trumbull Memorial Lectureship of Poetry, at Johns Hopkins University. In the introduction, Mr. Stedman declares his aim to be the discussion of poetry in the concrete; at the same time, "There is no good reason," he observes, "why both the essence and the incarnation of poetry may not be considered as directly as those of the less inclusive and more palpable fine arts," and most admirably and lucidly has the writer carried out his preconceived ideal. With equal felicity he touches upon the scientific bases and the uncapturable quality of the poet's art. In the first place: "Poetry is rhythmical, imaginative language, expressing the invention, taste, thought, passion, and insight of the human soul."

After this succinct definition, Mr. Stedman proceeds to divide all poetry into two main results, those of creation and self-expression, thus preparing the way for an exhaustive examination into the pure attributes of the art, such as beauty, truth, imagination and the faculty divine. It is impracticable in the brief space here afforded even to hint at the treasures of ripe and scholarly thought which this volume contains. But let the reader dwell lingeringly over the chapters on Beauty and the Faculty Divine, lest he miss such stray pearls as "the note of evanescence is indeed the note of charm," and was not Poe right after all in deeming the "tuneful plaint" or the "voices of sorrow and regret" even "the most effectual of lyrical values"? Toward the close Mr. Stedman renders a glowing and eloquent tribute to the Church Liturgy, as "Faith's Masterpiece" of imaginative art, which in itself is a prose poem. Let this fragment be noted:

"I care not which of its rituals you follow," he says, it is "to me the most wonderful symphonic idealization of human faith—certainly the most inclusive, blending in harmonic succession all the cries and longings and laudations of the universal human heart invoking a paternal Creator." (Houghton, Mifflin & Co., \$1.50.)

WORDSWORTH'S POEMS, complete, forming one volume of the Imperial Edition of Standard Poetical Works, having an introduction by John Morley, has been brought out by Thomas Y. Crowell. The editor gives a brief sketch of the poet's career, and at the end of the book interesting and useful critical notes. The type used necessarily is small, but it is clear, and the half-tone "process" illustrations are good. (\$1.50.)

WANDERERS, by William Winter, should not be read, but recited. These poems require a fine voice, a handsome presence and a feeling delivery to be fully appreciated. They are the sort of poetry that passes current over the walnuts and the wine when the latter has not been too freely indulged in. In short, as the author himself puts it, "they express representative moods of feeling and representative phases of experience," and are, perhaps, none the worse for being a little old-fashioned both in manner and in matter. Mr. Winter has long been the leading critic of the drama in New York, and some of the best of his verses are consecrated to the memories of dead actors like John Brotham, John Gilbert, Lawrence Barrett and Lester Wallack, and living actors like Edwin Booth and Henry Irving. (Macmillan & Co., 75 cents.)

COSMOPOLIS is perhaps the finest piece of literary work that Paul Bourget has yet produced. When we imply that it takes precedence over such novels as "Cruelle Enigme," "Mensonges" and "Le Disciple," it is the less difficult, perhaps, to apprehend the position it holds in the entire vast range of modern fiction. This author, too, refreshingly unique among his confrères on the banks of the Seine, has succeeded in tearing himself from the perfumed boudoirs, the teeming boulevards and "big life" of his beloved Paris, and has selected Rome as a worthy background for this intense and moving drama of strangely assorted human types.

Mr. Bourget is always a psychologist in his keen analysis of character, but sometimes, while absorbed in wielding the dissector's knife, he is apt to sacrifice or forget the story's plot. In his latest book there is no such cause for complaint. "Cosmopolis" is the creation of an artist from every point of view. It seems as if Balzac must have inspired this work. Few writers, surely, since the author of the "Comédie Humaine" have so forcibly contrasted the depths of human depravity and immorality with essences of innate purity and goodness. How infinitely delicate, for instance, is the portrait of Alba Steno, daughter of the seductive Dogaresa, who, to save the man she loves in vain, as well as her mother, from possible stabs of remorse, disguises suicidal intent by calmly inhaling the deadly miasma arising from Lake Porto, so that within a week she dies of Roman fever.

It is unpleasant to record that the translation of "Cosmopolis" is totally inadequate. Not only is Bourget's exquisite style crudely reflected, but the volume teems with inaccuracies and faults. (Tait, Sons & Co., \$1.50.)

ALADDIN IN LONDON differs somewhat from his famous prototype of the Orient, in that he was originally nothing more than a penniless young Englishman, who was rash enough to love the daughter of a spendthrift nobleman. How Wilfrid Dacre attained his object by coming into possession of a mystic ring, which enabled him to make use of a familiar genius named Janshah with £200,000,000 at his back, and how this same ring finally led its owner into no end of exciting adventures, until he was satisfied to lose the dangerous talisman in the depths of the Black Sea, with a certain useful portion of his anatomy, is duly related by Mr. Fergus Hume in a tale of considerable ingenuity, skill and interest. (Houghton, Mifflin & Co., \$1.25.)

THE SECRET OF NARCISSE is not conceived in the vein of modern fiction. Mr. Edmund Gosse's romance seems rather a mediæval classic in its rare quaintness and simplicity. The scene is laid in the sixteenth century, in the old French village of Bar-le-Duc. Narcisse, the pupil of the great sculptor Richier, has wrought a remarkable statue in wood, resembling a female skeleton. By some ingenious mechanism, this strange effigy is made to strike weird chords on the ear, when her creator plays the flute. Rosalie, the sweetheart of Narcisse, partially discovers his cherished secret, and dimly comprehending, in a fit of jealous rage declares her lover to be possessed of the devil. Afterward she is seized with remorse, but it is too late to repair the injury. The cruel report spreads among the superstitious villagers like wild fire, until the gentle, pure-souled Narcisse is formally accused of witchcraft, and three days later meets his end bravely at the stake. (Tait, Sons & Co., \$1.)

A BORN PLAYER, by Mary West, tells a simple and pathetic story of rural life in England a century ago. A high-strung, imaginative youth of nineteen is preparing for the Non-conformist ministry, but his soul lacks enthusiasm, his secret ambition being to move men's hearts from the stage. One day he runs off to see Kean play King Lear in a neighboring town, and returns with his brain on fire. The young man enters college, but not to stay—his passion conquers his stern resolve. Shortly afterward his austere guardian and the fair girl who returns his love are horror-stricken to learn that he is treading the boards of a provincial theatre, as Romeo. The tale is replete with a delicate, almost idyllic charm. (Macmillan & Co., \$1.)

SUGGESTION, by Mabel Collins, is not a pleasing story. The element of hypnotism is nothing new in fiction, but the cases are extremely rare where it has been handled with any degree of success or cleverness. In the present book a spendthrift scoundrel exerts his mesmeric powers over the will of a delicate young girl with direful effect, both before and after her marriage with his twin brother, until liquor at last saps his strength, and enables the unfortunate subject to resist him. A most astonishing type of American girl is introduced into the tale, who is supposed to be peculiarly charming on account of her "racy quaintness" of speech. The reader must hear this maiden talk to judge of her charms. (Lovell, Gastefeld & Co., \$1.25.)

THE REVERIES OF A BACHELOR and DREAM LIFE, by "Ik Marvel," have been so widely read for the last forty years that we have only barely to mention that a neatly printed and handy little edition of the two has been brought out in the New Edgewood Series, by Messrs. Charles Scribner's Sons, at 75 cents each volume, which is in an envelope case.

ADRIFF IN A GREAT CITY, by M. E. Winchester, is a moving and powerful story of child-life, that will, no doubt, receive a warm welcome from youthful audiences; but, at the same time, it contains a message for parents, and more especially guardians, which may well be laid to heart. Poor little Raphael Rowan is sadly misunderstood by his English uncle and aunt; they fail to win his love. Hence, when his faithful nurse is taken from the child, he runs away to find her, though only to lose her again in a short time, and to lead a precarious existence for years afterward in the slums of Liverpool, ere he is returned at last, ragged but unscathed, to the arms of his repentant relatives. (Macmillan & Co., \$1.50.)

WHO IS THE MAN? a tale of the Scottish border, by J. Selwyn Tait, will hold the reader's undivided interest to the last page. The author claims no loftier purpose than that of writing a stirring narrative, without the remotest idea of attempting analytical character study. The result is a most exciting and well-developed account of a series of mysterious murders which horrify the devout but simple-minded and credulous inhabitants of a remote Scotch village. The real assassin's identity is cleverly concealed until near the end. Mr. Tait's general treatment of the uncanny theme is not unworthy of comparison with De Quincey in "The Avenger." (Tait Sons & Co., illustrated, \$1.25.)



## TREATMENT OF DESIGNS.

## A SETTER.

**OIL COLOR.**—Use a canvas with a fine grain for this study. Sketch in the dog in lead-pencil or charcoal, and fix the lines with Vandyck brown and turpentine. Lay in the masses of shadow with the same, leaving the canvas plain, for the lights. Set the palette with white, ivory black, cobalt, light red, Naples yellow, yellow ochre, lemon yellow, raw umber and rose madder and raw Sienna for the tongue and eyes respectively. By observing the varying tints of the background, it will be easy to see where the colors above named are to come in. There are five distinct tints. Those that vanish on the margin in the plate may be brought all the way to the edge of the canvas with oils. They may also be brought over the outlines of the dog so as to unite with the shaggy coat sufficiently to do away with all hard effects. Black is to be used sparingly upon the dog; the darkest color is to be kept warm, depending upon Vandyck brown, with raw umber, light red, yellow ochre and the neutral tint—which the last two, with cobalt and white, will produce—merging into it. All the long hair must be laid in with a good-sized, pliable bristle brush, in long, curving strokes. A little different turn of hair here and there, where it does not affect actual form, is preferable to the wiry, unnatural texture resulting from repeated paintings.

**WATER-COLOR.**—Use Whatman's imperial—not hot-pressed—paper, properly stretched on a board or pad. Sketch in the outline with a hard pencil, and wash the surface with clear water to set the lines. Begin at the upper left-hand corner, giving a pale wash of light cadmium, yellow and new blue. As the foreground is neared, work in a little light cadmium and rose madder. It will do no harm to pass this wash over the dog. When the paper is dry, wash a little raw umber over all that part of the surface which shows darker tints. Where it comes upon the blue and yellow it will produce the cool, dark tint at the right, and where it comes upon the rose madder and yellow, the warm, dark tint seen elsewhere will be obtained. Warm sepia may now be carried over all the darkest shadows of the hair, and, with brushes rather lightly charged, graded off around the light masses. These will have received almost enough tint from the background washes to come out nicely when left as they are. Where the dark tint does not relieve these lights satisfactorily, a small amount of Chinese white may be put with their respective tints and used to bring out the tufts of hair. Chinese white will be used about the mouth, but it will give a coarse effect unless it is employed very sparingly. As in oil color, do as much as you can with a single stroke. Then there will be a natural freedom about the work, whereas if labored it will look patchy. If repeated trials have to be made to produce certain effects, let another piece of paper be used for the practice, but do not soil the paper on the board with numerous corrections.

**PASTEL.**—Sketch in the outlines of the animal and draw the head carefully with hard gray pastel or lead-pencil. The latter is often very useful in drawing details, like the eyes and nostrils. For the deepest shadows some dark red and blue will be needed under the surface color. Vary the proportions of red and blue, so as to avoid monotony in the shadows. For the lights use blue and green grays of a light tone, with here and there touches of light purple, red and yellow. These colors should also be used in painting the head. The eyes must be very carefully drawn in with dark brown, with a touch of raw Sienna for the light. The velvet pastel board will be found best for this study, as the background should be left plain, but in any case, however the background be treated, the "velvet" is the pleasantest surface on which to work.

## PANSIES.

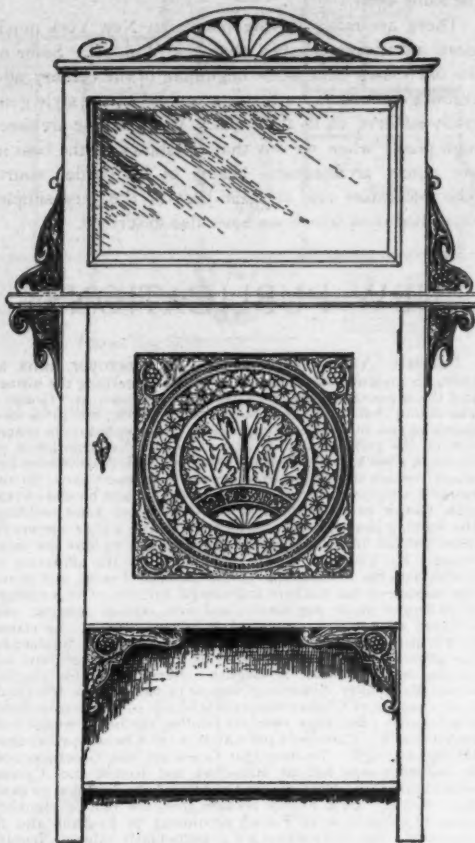
ALTHOUGH the original of this study was a water-color, the subject is equally well adapted for oil painting, with the exception that the whole canvas must be covered with paint, whereas in water-color the white paper is often allowed to remain untinged in parts.

**OIL COLOR.**—Take a canvas about the same length as the study, but one and a half or two inches wider. Draw in your outline carefully with charcoal, and go over it with burnt Sienna and turpentine, marking the general form of the shadows. Let this dry thoroughly before proceeding to paint in the local color. The background may be painted first, and for it use permanent blue, white, yellow ochre, a little cadmium, light red and ivory black. For the shadows beneath the flowers and stems take bone brown, permanent blue and burnt Sienna, with a little black and madder lake in the deep rich touches. Cadmium, white, a little vermilion and raw umber will produce the color for the local tone of the pansies. In the grayer tones add a very little black, and in the warmer ones substitute madder lake with yellow ochre for vermilion. The markings in the centre of the blossoms are put in with bone brown and madder lake qualified with permanent blue. For the pistils use vermilion, cadmium and white, toned with raw umber. In the deep reds substitute madder lake for vermilion. Paint the stems with light sinobor green, white, madder lake and ivory black. With these mix some cadmium for the lighter greens, and for the shadows use Antwerp blue, cadmium, burnt Sienna and raw umber. In painting the petals carry the color to the edge of the outline; be careful not to have the white spaces seen in the study. The foreground is painted with the same colors as the background, only with a greater proportion of white and a lesser of raw umber.

Flat bristle brushes will be found best for the general painting, and fine pointed sables for the stems and other details.

**WATER-COLOR.**—Select rather a heavy paper of medium texture, and stretch it carefully. Wash over the surface with pure water, and when dry sketch in the outlines of the subject lightly with a hard, finely pointed pencil. In doing this have as few corrections as possible, as every erasure destroys the surface of the paper and makes the clear color, when applied, opaque. It is often a good plan to make the drawing on a separate piece of paper, and transfer the outline by means of a piece of tissue paper covered with black lead. The outline being completed, wash in the background with cobalt, light cadmium, lamp-black and rose madder, adding sepia and light red in the shadows. A tone of sepia, cobalt and light red used lightly and delicately will make a good foreground. Before painting the flowers, run a wash of pure light cadmium over each, allowing it to stop short of the outline as seen in the color study. This is not easy, and the color should be carefully guided with the brush where the washes run toward the outline. A piece of blotting-paper cut to a point will be found very useful for taking out the high lights should they get covered by the washes. Put in the centres of the flowers and the tones beneath them with sepia, rose madder and a little yellow ochre, adding a little cobalt in the greener touches.

Yellow ochre, rose madder and raw umber are the colors for the deeper yellows in the petals. If a little lamp-black be mixed with all the lighter tones, a delicate gray effect will be obtained, but care must be taken not to make the colors look dirty. For the bright red centres of the flowers and for the warm



APPLICATION OF CARVED PANEL TO A CABINET DOOR.

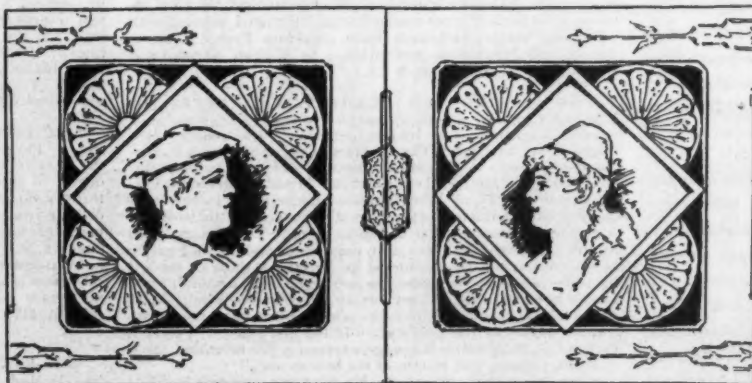
(See Supplement for Working Drawing.)

touches in the lighter shadows use vermilion and cadmium. The stems and leaves are put in with Prussian or Antwerp blue, cadmium, vermilion and lamp-black, substituting rose madder for vermilion and adding raw umber in the shadows. Keep the outlines of the stems crisp and clean, using a finely pointed camel's-hair brush for careful drawing.

## THE VILLAGE OF VEZILLON.

(Plate III. of the Pencil Studies by Armand Cassagne.)

**OIL COLOR.**—The general effect of color to be observed in painting this study is light and brilliant. The sky is a clear, fine blue, lighter toward the horizon, with a few streaks of warm, fleecy clouds seen on the left. The line of distant hills



DOORS OF A CARVED HANGING CABINET, WITH PANELS OF ETCHED COPPER. BY M. L. McLAUGHLIN.

(In the Woman's Building at the World's Fair.)

meeting the sky above the little village is warm, soft purple gray. Against this comes the light gray plaster of the houses, with their sunny red-brown roofs. The grass in the immediate foreground is warm and bright, while in the background and in front of the houses, though lighter in value, it is in reality somewhat grayer in tone. A little pathway of reddish brown earth gives variety to the green grass. In the middle distance the young maples show a tender green, with suggestions of ruddy pink and red buds among the foliage. The leaves of the oak in the foreground are richer and stronger in color, and the trunk is brown, with gray lights and warm, rich shadows. The blue sky is seen very effectively through the branches in parts.

The colors used are as follows, beginning with the sky, which may be put in first as a key-note. The clear blue is painted with permanent blue, white, a little madder lake, light cadmium and a very little ivory black. For the clouds use white, yellow ochre, cobalt, light red and raw umber, adding a little ivory black in the softer gray tones. Paint the distant line of the hills with cobalt, white, yellow ochre, madder lake and black, keeping the tone delicate and not too marked against the sky line. For the roofs of the houses, use Indian red, ivory black and a little yellow ochre, with white in the lighter parts. The gray walls are painted with raw umber, white, a little vermilion and a touch of

ivory black. In the lighter parts add yellow ochre, and in the deeper shadows substitute madder lake for vermilion and add a little cobalt. Do not make any of the outlines very distinct, but rather suggest the prominent forms by well-placed masses of light and shade, with some few decided touches. For the trunks and branches of the trees, use raw umber, ivory black, white, yellow ochre and burnt Sienna. In the lights add permanent blue and substitute madder lake for vermilion. For the foliage, the colors needed are Antwerp blue, white, cadmium, madder lake, raw umber and ivory black. In the shadows add burnt Sienna. The grass in the foreground is much brighter in color, and the difference should be distinctly marked. For that in the immediate foreground, which is the brightest green in the picture, use light sinobor green qualified with white, vermilion, a little light cadmium and ivory black. In the shadow beneath the trees, use Antwerp blue, white, cadmium, raw umber and madder lake, with a little black and burnt Sienna. Touches of madder lake and raw umber will give the color of the maple buds, with a little black and white added in the more distant effects. The pathway at the right of the composition is painted with yellow ochre, white, raw umber, light red and ivory black in the foreground, while when it passes into the shadow and is lost in the distance it will be effective to make the tones grayer by substituting madder lake for light red and adding a little cobalt. Do not outline the path too definitely, but suggest the form by well-placed effects of contrasting colors where the reddish brown earth meets the green sward. The distinct lines seen in the black-and-white study may here be greatly modified, and will be naturally replaced by the adjacent tones and well-managed touches of light and shade. This study may be painted on a larger scale, if desired, with good effect.

## A CARVED CABINET.

A SMALL cabinet is a very suitable piece of work for the amateur worker in wood to make. From the sketch of the front elevation a full-size working drawing should be made; without this it will be almost impossible to turn out a satisfactory piece of work; therefore, any care or trouble bestowed upon this working drawing will be amply repaid when the work is finished. The drawing having been prepared, it will be found that the dimensions are as follows: Extreme width of top across the front, 3 feet, 1 1/4 inches; extreme depth of top from front to back, 1 foot, 3 inches; height to top to lower part, 3 feet, 5 1/2 inches; height over all, 5 feet, 5 inches. In accordance with these measurements the wood must be cut out. As the top, bottom, sides, panels of the cupboard, door and shelf near the ground will probably have to be joined together to get the width of wood required, this should be done first. The joints can be either doweled or tongued and grooved. The sizes for these parts will be, for the top, 3 feet, 1 1/4 inches long by 1 foot, 3 inches wide and three quarters of an inch thick. I may here remark that all measurements given are those of the wood when finished; so due allowance should be made when cutting. All the wood being cut out, the framing of the mirror and door should be made. All the joints in this part of the work should be mortised and tenoned.

## HOW TO MAKE A BELLOW.

THE construction of a pair of hand bellows is so very simple that all amateur wood workers should make their own. By doing so good material can be assured, and the cost of the article when finished is about half of what one would have to pay in a store; besides, the workman can make any shape he pleases. This is a great convenience, for the mount can be carved before the shape is cut out.

The one given was made of wood an inch and a quarter thick, left very high in the middle of the mount, and thinned down toward the edges, giving the whole a slightly rounded appearance. The background was gouged out in a very rough and chopped way, deepened in parts where strong shadows were required to give force, and the relief so managed as to blend the ground and the carving together.

To make this bellows, the following materials will be required: A piece of medium thick sheepskin cut to the shape of Figure 4; a piece of soft close-grained leather, three inches square, to make the valve (Figure 2); three or four dozen brass-headed nails, and two pieces of cane or wire bent to the shape of Figure 3. The bottom of the bellows has a piece of wood of the same thickness as the top lift glued at the end, which should have a hole bored through it, the end being thinned down to fasten the nozzle on. A hole is bored through the centre of the mount (Figure 1), over which the valve is fastened by two screws. The valve consists of a soft piece of leather, having attached two wooden blocks a half an inch in thickness. The blocks are bevelled so as to give the valve sufficient lift and at the same time limits its upward movement. The cane or wire limits are to keep the leather in position, and are fastened by means of double-pointed tacks to the bottom, close up to the nozzle end.

To fasten the top lift, a piece of soft leather is tacked across the end piece and also to the lift, which forms a hinge. The sheepskin is now tacked on. Commence on the bottom lift at the nozzle end, draw the leather tight, using ordinary tacks, and putting them about an inch apart. Next secure the leather to the top in the same way. A piece of the cuttings of the skin should be put neatly and smoothly across the hinge. The whole can now be bound with a narrow strip of leather, and the brass-headed nails inserted about a quarter of an inch apart. All that remains now is to secure the nozzle, and the bellows will be complete.

## WILD ROSE DECORATION FOR A PLATE.

FOR the pink roses in this plate use Carnation No. 1 shaded with violet of iron and dark green, and for the centres, mixing yellow shaded with jonquille and orange yellow with a little apple green. For the leaves, the principal color is deep blue green used lightly and shaded in gradations with brown green and dark green. For bright lights, emerald stone green with orange yellow may be employed sparingly. The stalks can be painted with deep blue green thinly applied, being shaded with brown green, with which the thorns are put in. Carnation No. 1 shaded with violet of iron is used for the ribbon, but a slight distinction should be made between it and the flowers. Fill your brush with color. There can be no greater mistake than just to take up a little color on the tip of the brush when starting work on the bare china. A sure result will be ragged and uneven strokes only partially covering the surface.

Let the brush be as large as possible, considering the space to be covered. Cover the ground broadly, quickly and firmly, avoid going over the same place more than once, and pressing firmly enough to feel that the color bites the china.



## CORRESPONDENCE.

## OIL PAINTING QUERIES.

N. H.—The "disagreeable shine" that you say retouching varnish has produced may have come from repeating the strokes instead of going over evenly once, or the varnish may have stood and dried down before being used. Varnish that is too thick may be thinned with rectified spirits of turpentine.

H., Toronto.—For the complexion of a lady or a child, preference should be given to the most tender tints, broken with pearly grays, softened into shades laid as a ground for a transparent glaze. The following tints may be used, the white predominating in each case: White, Naples yellow and rose madder—the same toned with ultramarine; white, raw Sienna and rose madder; white, Naples yellow and Indian red; white and rose madder; white, rose madder and light red; white, light red and emerald green.

C. M.—For the bloom on black grapes mix more white and perhaps a little yellow ochre with the deep purple of the local tone until a satisfactory gray tint is obtained. Then paint in the whole grape at first in its local tone of rather deep purple. While this is wet, lay the gray tint over it and blend the edges of the gray with the purple. This should be very lightly and carefully done with a dry, flat sable brush. Lastly, the high light is lightly touched in without blending.

M. C.—Studies in oil are often made on tinted holland, and are as convenient to handle as if they were on paper, taking no more space, and being rolled as easily; besides, they will not break and tear like paper.

H. T.—It is necessary to use a strong drier made of equal parts of gold size and spirits of turpentine when painting in oil upon celluloid. The colors must be applied thinly with sable brushes, and no other medium employed.

## WATER-COLOR QUERIES.

C. B.—You may keep your pure scarlet from fading by keeping the cake carefully wrapped in paper to avoid exposure to the air or contact with metal. Never mix it with a metallic color, and after using it, glaze it thickly with gum-arabic. Some artists use crimson lake, and when it is dry give it a coat of gamboge, which will turn it scarlet and make it permanent.

H. J.—Hand-made paper for water-color painting, such as Whatman's, does not require sizing. It hardens considerably with age, and becomes, therefore, less absorbent.

P. D.—In painting feathers in gouache, used for a variety of small ornamental objects, it is always necessary to add a little ox-gall to the colors. The feathers being naturally oily, and especially those of water-fowl, the colors will not "take" without the ox-gall.

W. C. M.—Liquid gum-arabic may be used with dry water-colors if it is desired to thicken them for any purpose or render them more permanent in decorative work. The gum should be made very thin, and a very little dropped in the clear water which is used to moisten the brush. There is a medium for water-color painting which can be bought already prepared of any good dealer. Such liquids are principally used with opaque colors and for decorative purposes.

J. L. C.—To paint on chamois leather in water-colors, Chinese white must be mixed with all the colors, or else the design must be painted in white and afterward glazed with color.

## CHINA PAINTING QUERIES.

A SUBSCRIBER.—The fault does not lie with the paints, but with the manner in which they are mixed or applied. Perhaps too little oil has been used or else the paint has been applied too thinly. When a very pale color is desired, so that little or no body can be obtained, it is advisable to add some white to the color, mixing very thoroughly, so as to produce an even tint. Underfiring will also account for the non-adherence of the tint. The gouache colors should be ground first with some turpentine, then oil is added for tinting purposes. Copal is preferable to fat oil, because it keeps open longer.

H. H.—Cupids in china painting are as popular as ever, but should only be attempted by expert figure painters, since they require great delicacy in execution and considerable finish. Conventional designs are a good deal used for plates; floral and fruit sprays are likewise in favor. When painting an entire dinner service each set of plates may be decorated in the manner most appropriate to its use; for instance, fish or seaweed and shells on fish plates, birds or game on game plates, and fruit on dessert plates. Some vegetables or their blossoms are very decorative, and would serve as motives for meat plates.

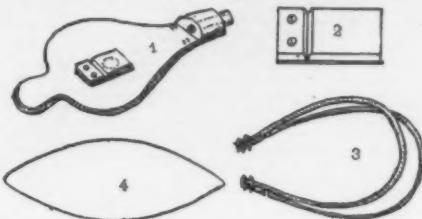
H. E. F.—A tile before it is used should be wiped with a clean cloth moistened in alcohol, in order to remove any paint that may have been left on from the last painting. Delicate colors are often spoiled by a soiled palette.

I. R.—(1) Jewels are fastened on china with a special paste. When fixed in position by means of the paste, they should be lightly fired. As they are made of glass, too strong a firing would melt them. You can buy them in any quantity, generally in mixed colors. (2) Raised enamel dots are made by putting on little lumps of enamel with the brush; it requires some skill to do this well. Sometimes color is mixed with the white enamel; but it is best to fire the white enamel dots, then paint over them with the desired tint and give a second firing to the piece.

## TAPESTRY PAINTING QUERIES.

B. F. H.—Very good effects can be gained on tapestry canvas with oil paints thinned with turpentine, but this is, strictly speaking, not tapestry painting at all. The true art calls for the

use of dyes, which are mixed with a special medium rendering them permanent after steaming. Very soft and rich effects, bearing a close resemblance to hand-woven tapestries, are thus gained. The use of dyes is agreeable and not particularly difficult to any one possessing some knowledge of color. The dyes are always well scrubbed into the canvas, literally soaking it



DETAIL OF BELLOWS. (SEE OPPOSITE PAGE.)

with moisture, while in using oils thinned with turpentine the coloring is only lightly dragged over the surface.

C. E. R.—Tapestries are finished in various ways; sometimes a heavy fringe is added across the bottom, but this is optional. A piece of the dimensions you name should have the mounting of plush or flax velours. The latter material answers the purpose as well if not better than plush, and costs less. This border should not be so wide at the sides as at the top and bottom. A very distinct difference should be made, giving the effect of a broad band at the top and bottom and a narrow one at the sides. The top should have rings sewn on at the back to be run over a thin brass rod, which rests on a couple of small brackets fixed on the wall. Ivory black is more generally useful than lamp-black in water-color. It is impossible to value oil paintings in comparison with water-colors, for their worth in either case depends entirely on the skill of the artist.

M. F. E.—It is possible that sufficient medium has not been used with the dyes in painting. This is a very common



PART OF A SET OF THIRTY FRENCH COSTUMED DOLLS AT THE WORLD'S FAIR.

1. A Gaulish Woman. 2. A Noble Lady of the Middle Ages. 3. Anne of Austria. 4. Gabrielle D'Estées.  
5. A "Merveilleuse." 6. Marie de Médicis. 7. Lady of 1788. 8. Lady of 1830.  
9. The Crinoline Period.

occurrence with amateurs; they are apt to be too economical with the medium. Sometimes where a color is heavily painted just a little will rub off on a damp cloth, but not sufficient to deteriorate the picture. With regard to cleaning tapestries that have become filled with dust, beat them well from the back and resteam them. If they have been once thoroughly steamed do not give them more than one hour the second time; it will be found sufficient to freshen them up.

## INFORMATION FOR COPYISTS.

THE editor of The Art Amateur has received so many inquiries regarding the rights of the public as to the copying of the colored and other plates published with the magazine, that he considers it best to answer the queries in this column.

1. All matter in The Art Amateur is copyrighted. We see no objection to the student copying any of our illustrations, provided he gives the magazine credit by placing somewhere on the paper or canvas, "From The Art Amateur."

2. As to signing the copy, this must be left to the copyist—whether or not he would like to sign his name to another's design. But it is the usual method, when signing the name to such a work, to put, "After—" filling in the name of the designer of the original in the space.

3. The studies may be sold as copies from The Art Amateur, but the purchaser should not be led to believe that they are original works, as he might wish to publish them, in which case The Art Amateur would of course object, being fully protected by the copyright. No copy for publication purposes will be permitted under any circumstances, without special arrangement with the proprietor of this magazine.

## SUNDY QUERIES ANSWERED.

W. H. M.—It would be very difficult to give in a short space a complete palette for painting sea waves or marine effects in general, as the sea presents so many different aspects of color, which vary according to the weather, the time of day, and other natural conditions. The careful directions given with the different marine studies published in The Art Amateur should serve as a guide to the intelligent reader, while faithful study from nature will supply the best practical instruction. Yes, we hope to be able to give some marine studies during the next twelve months.

VIDA A. M.—The paper you send is admirable for large pen drawings, particularly when the subject has to be drawn in first with pencil. The slight grain takes the latter well and allows of it being erased without damage to the ink lines. For fine pen work, however, smooth Bristol-board will be best, as it enables the beginner to "finish" his drawing with fine lines; but if possible these should be avoided.

ART STUDENT.—Many illustrators use lead-pencil instead of pen and ink, and if the drawing is to be well printed in a first-rate magazine, it is quite as acceptable. The pencil must be very soft, and Whatman's hot-pressed paper is the best to draw on. Almost any kind of white paper with a slight tooth will do. A lithograph or very soft crayon gives good results. These drawings are more expensive to reproduce than a pen drawing, being fifteen cents per inch against ten cents. On page 411 of the April number of Scribner's Magazine there is a reproduction of a pencil sketch by Robert Blum done by "direct process." The German artist Allers has his drawings printed in this way. Almost any kind of pencil drawing can be reproduced by "half-tone" process, but this is very expensive, costing from thirty to forty cents per inch. The illustrations in "Picturesque America" were wood-cuts, steel engravings and etchings, but in the first mentioned the drawings were mostly made with pencil and wash on the boxwood block, and seldom with pure pencil. If you have never had any art education, the chances of having your drawings accepted by one of the New York magazines is very slight, and we cannot name one in particular as best suited for your purpose. But send your work to any of the illustrated magazines, writing your name and address in full on the back of each drawing, and enclosing stamps for their return if unsatisfactory.

A. L.—The process you are inquiring about is known as chrysostyleum painting. It is not by any means new; when it first came out it obtained great popularity for a short time only. Now it is doubtful if the outfit can be obtained at the stores for artists' materials, since it is no longer in demand. The directions for chrysostyleum painting are sold with the necessary materials for the work.

E. K.—In choosing flowers for painting, get the largest of each kind, not only because they are the finest, but because they are the easiest to paint. It will be well to begin painting with the more broken tones and the shadows, trying to match them first on the palette or on a separate piece of paper, and leaving the more brilliant local tones for the last. In the case of flowers much variegated, like tulips, the varied local tones should be laid in and modelled as much as possible while wet. Otherwise the stripes and markings will appear too harsh.

C. Y.—The various degrees of warmth in sepia painting are produced with sepia, warm sepia and burnt umber.

S. L. W.—By "local color" is meant the actual color of any given object apart from the action of light, shade, reflections, atmosphere, distance or other incidental causes that affect the proper representation of color. The merest tyro knows that in painting a scarlet garment or a green field very little of the abstract color is needed; moreover, if only the local or actual tint were employed, a merely flat, unmeaning patch of color would be the result. As a rule, local coloring is most apparent between the lights and broad shadows.

## To the Editor of The Art Amateur.

DEAR SIR: I write to call your attention to a matter in which great injustice has been done me, and which I am confident will receive prompt consideration and adjustment at your hands.

From August to December last, inclusive, your magazine published a series of articles on china painting, entitled "Talks to my Class."

One of these articles aroused my suspicion, on account of its striking resemblance to portions of a book which I had written on the same and kindred subjects, entitled, "How to Apply Matt Bronze, Lacroix Dresden Colors and Gold to China," and copyrighted in 1888.

A further examination revealed the fact that the same resemblance existed in other articles, and not only were my receipts and directions copied, but in numerous instances the language itself was repeated verbatim.

It is not to be thought for a moment that The Art Amateur, whose editor has been so bravely outspoken in denunciation of art frauds of every sort, would have published these articles if it had fully understood the peculiar manner of their composition.

If, then, their want of originality escaped notice, and they were printed without knowledge that their so-called author had taken such indefensible liberties with my work, your magazine cannot, I am sure, refuse to see me righted, by giving to this protest as wide publicity as the purloined articles have received.

Yours very respectfully,  
A. H. OSOOD.



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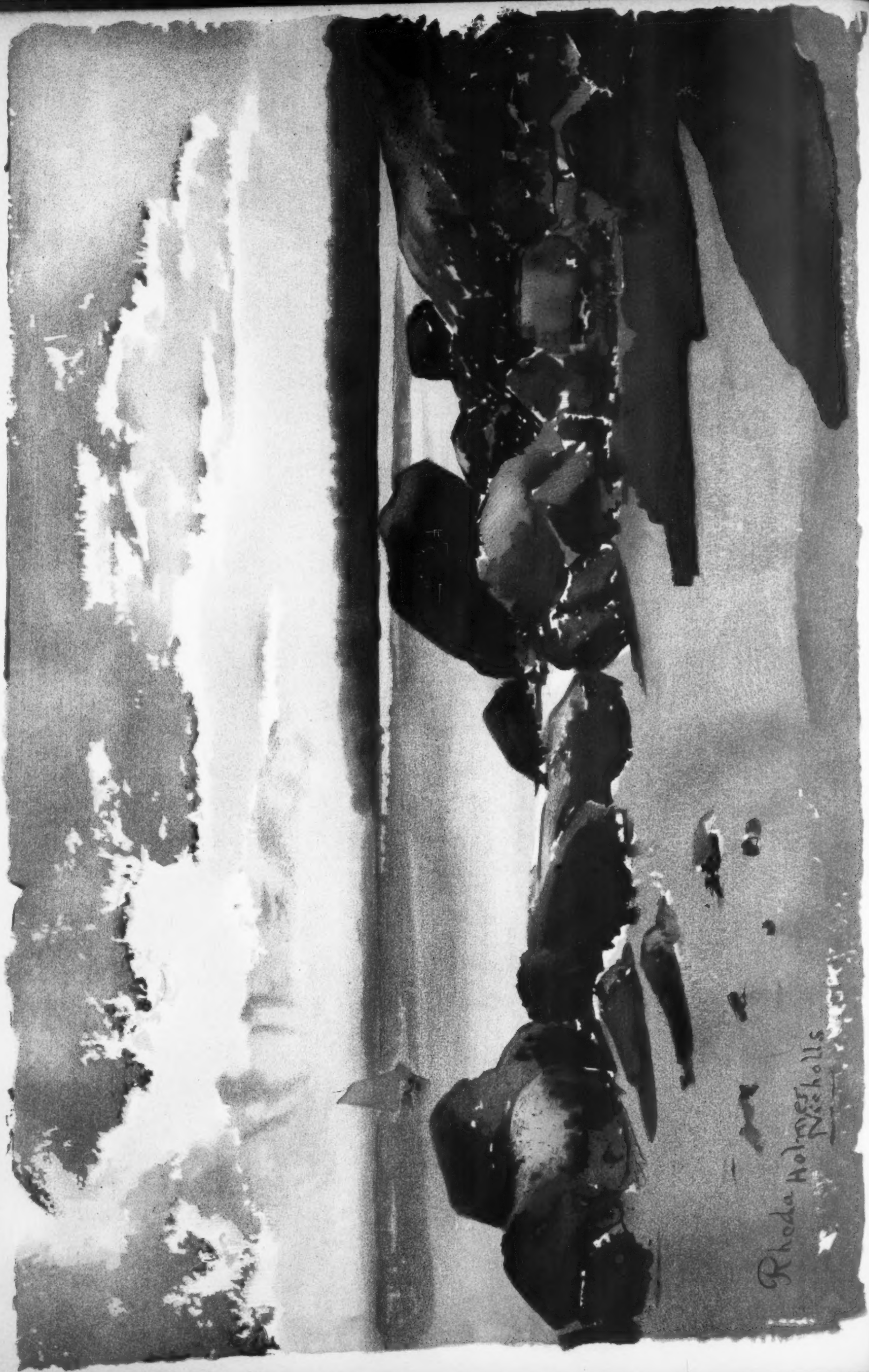


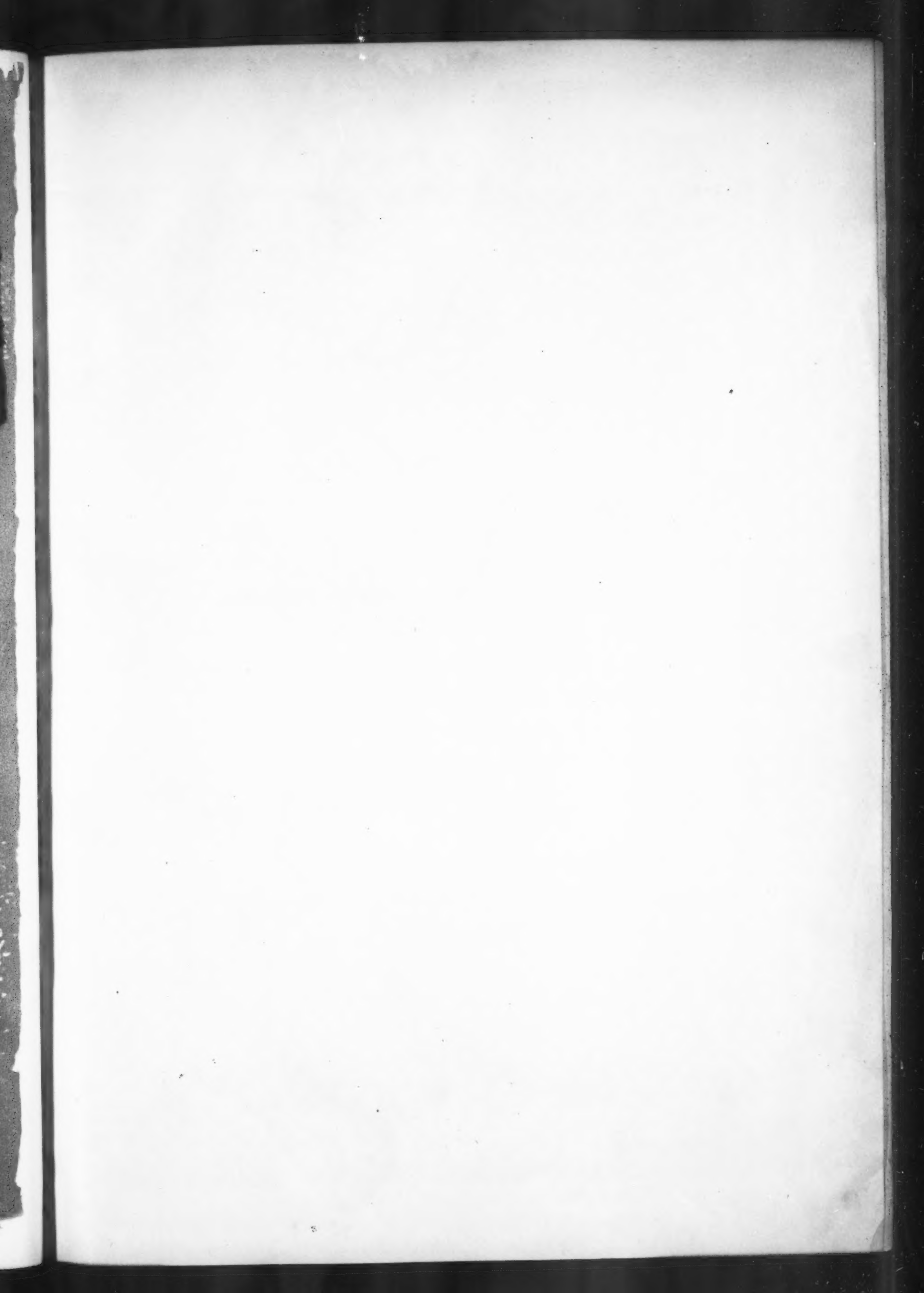










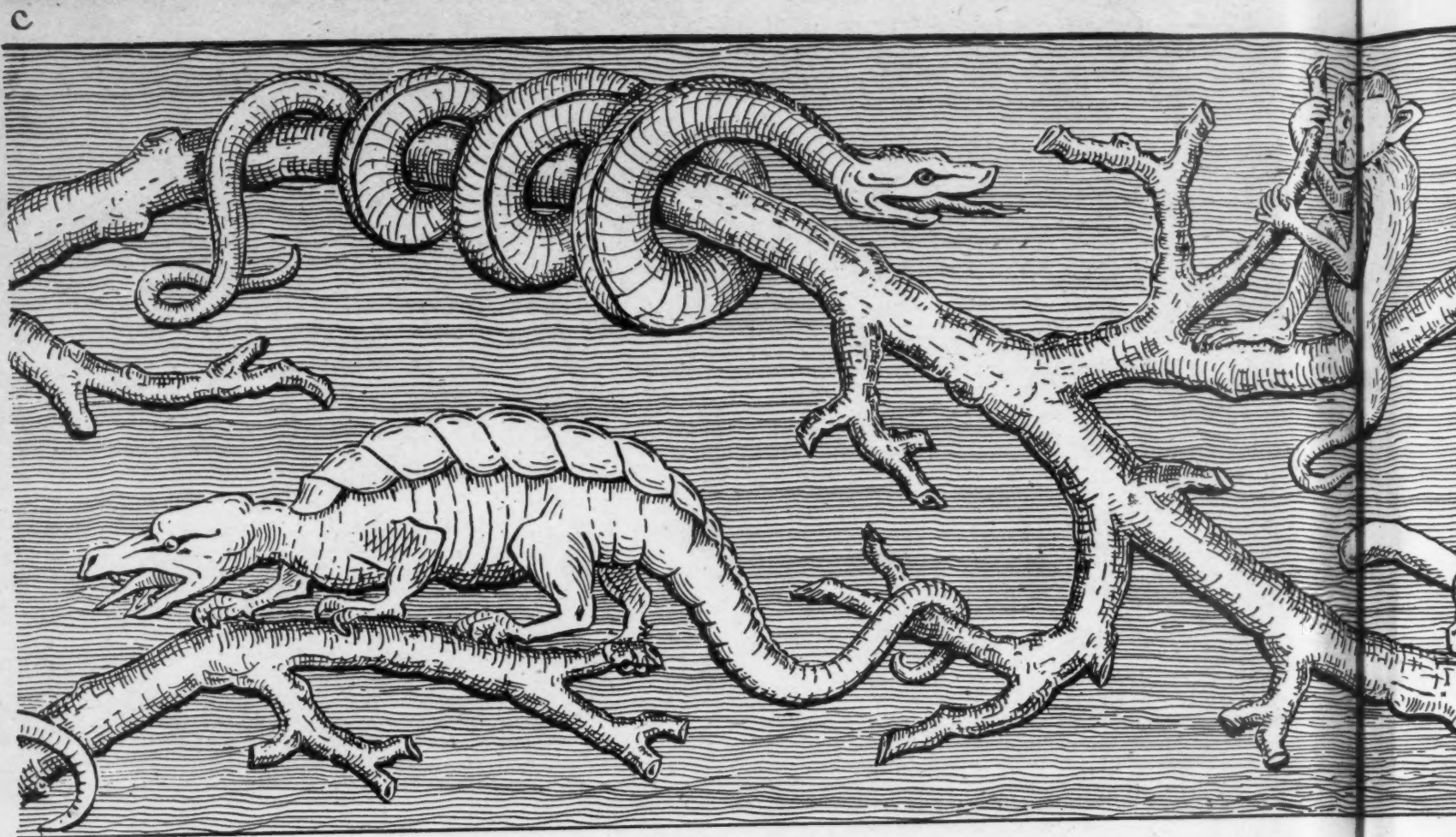






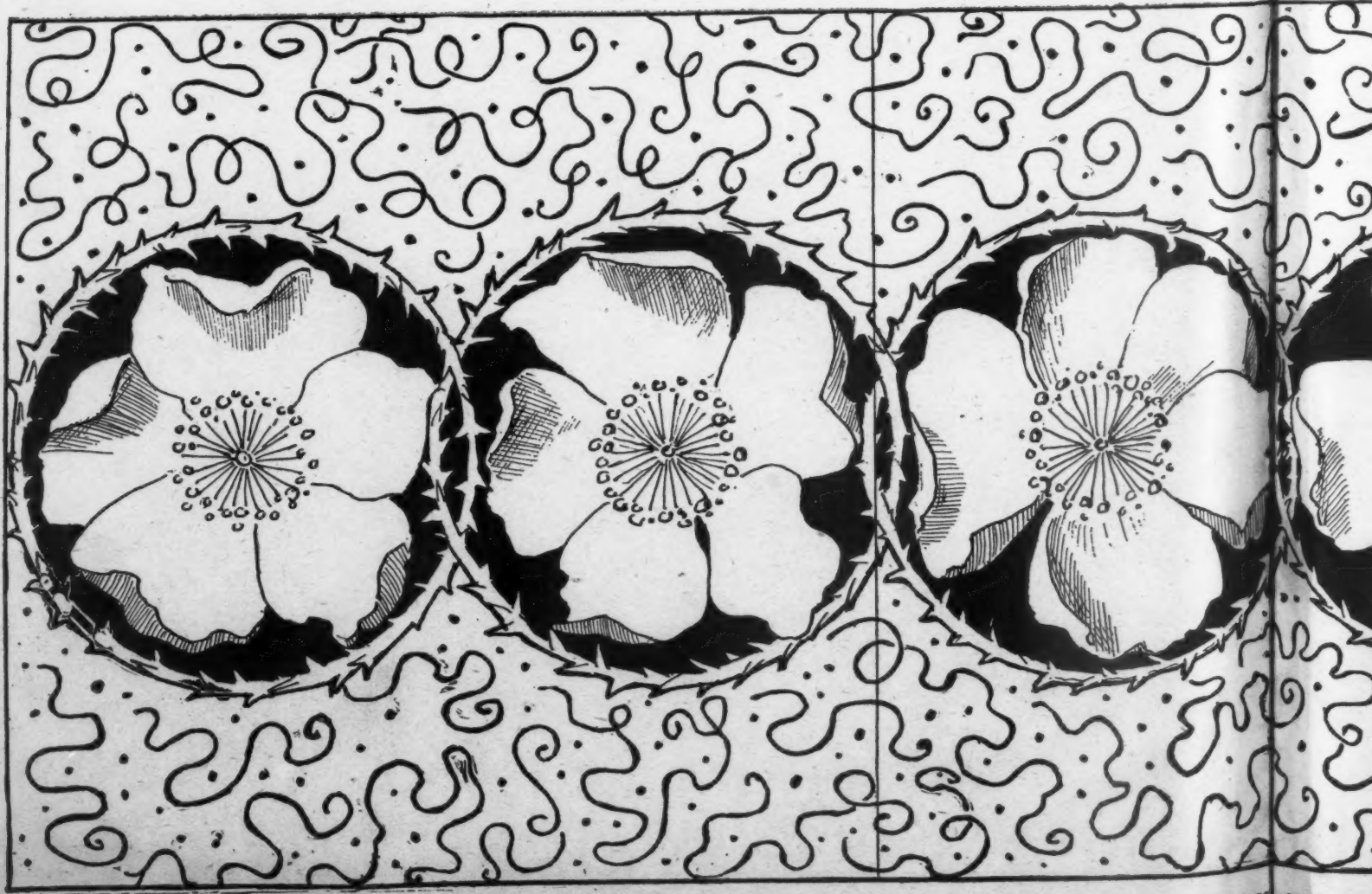






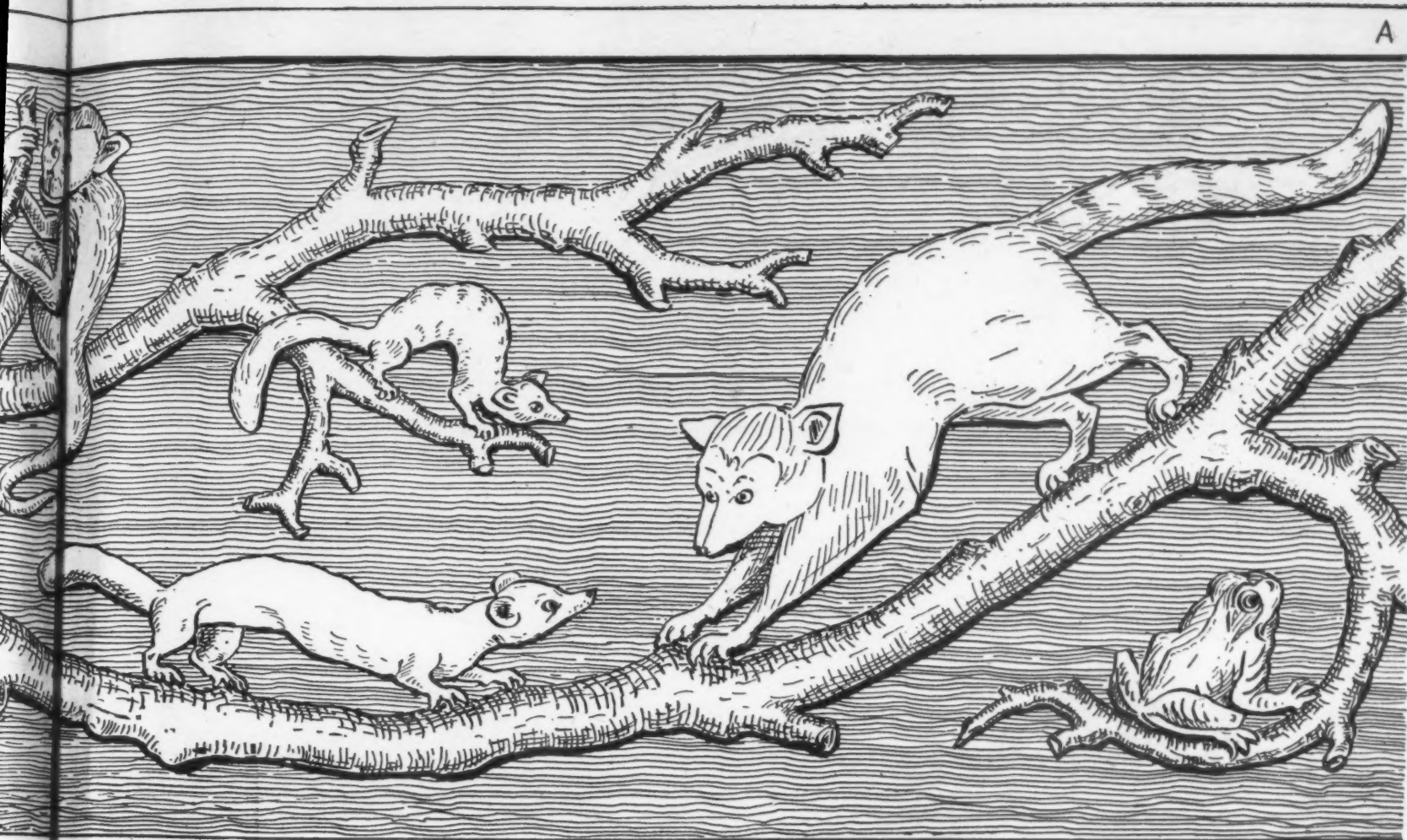
c W.F

NO. 1054.-C.-PART THREE OF A DECORATIVE FRIEZE FOR WOOD



NO. 1055-ROSE TILES

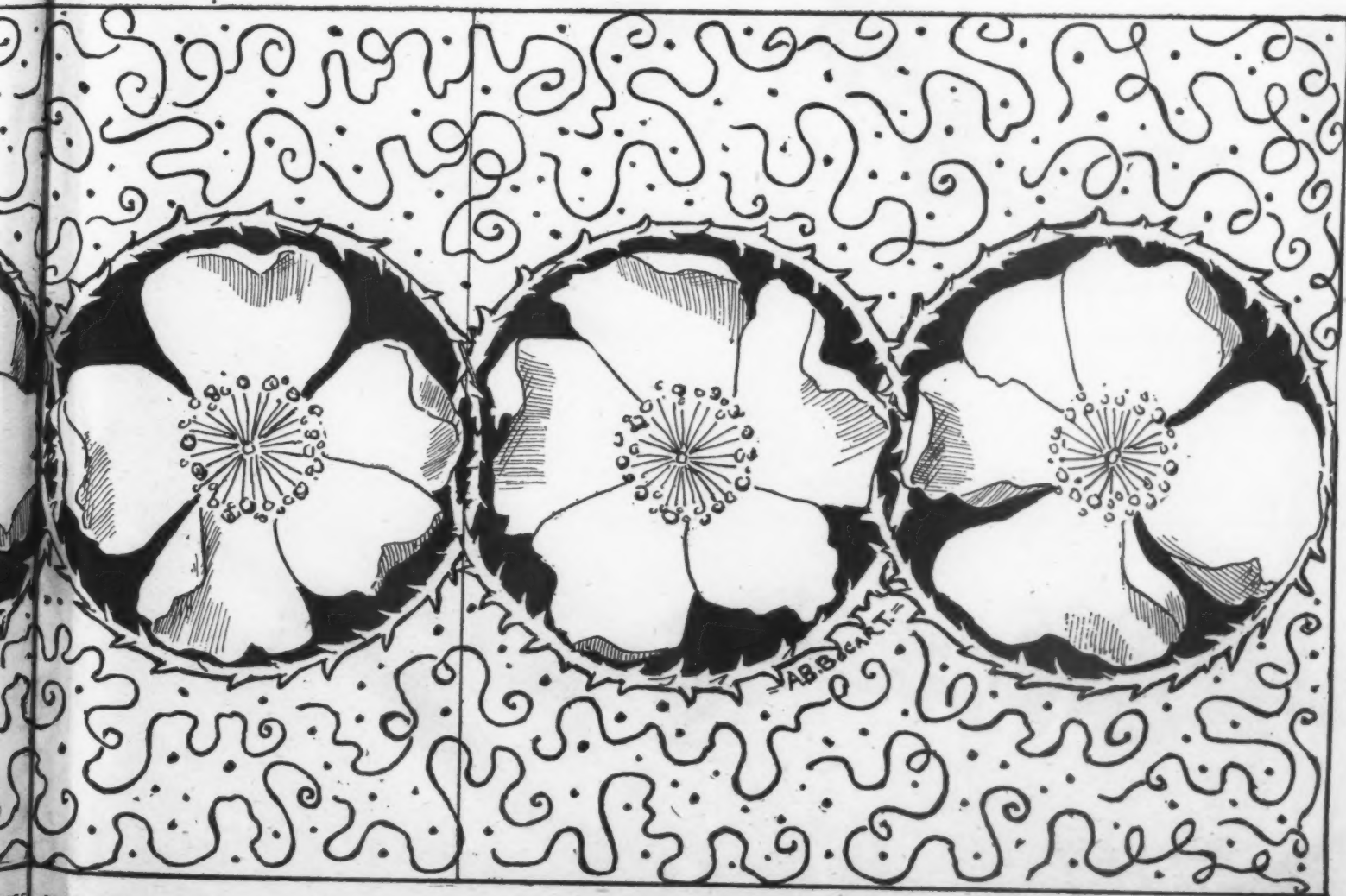




A

A

IVE FRIE FOR WOOD CARVING OR PAINTING. By WILLIAM FALKNER.

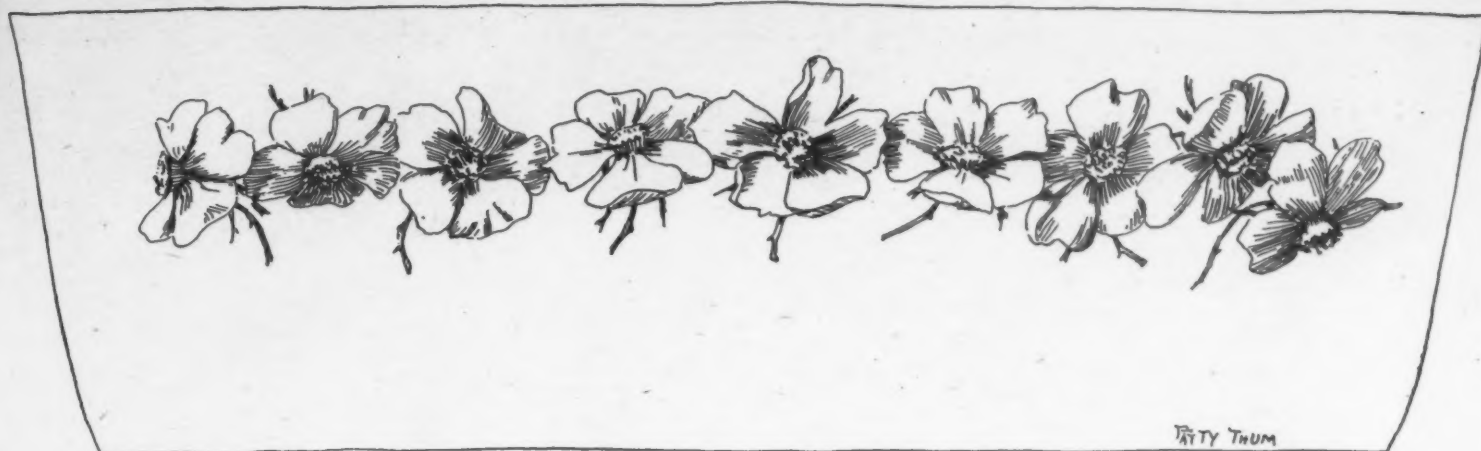




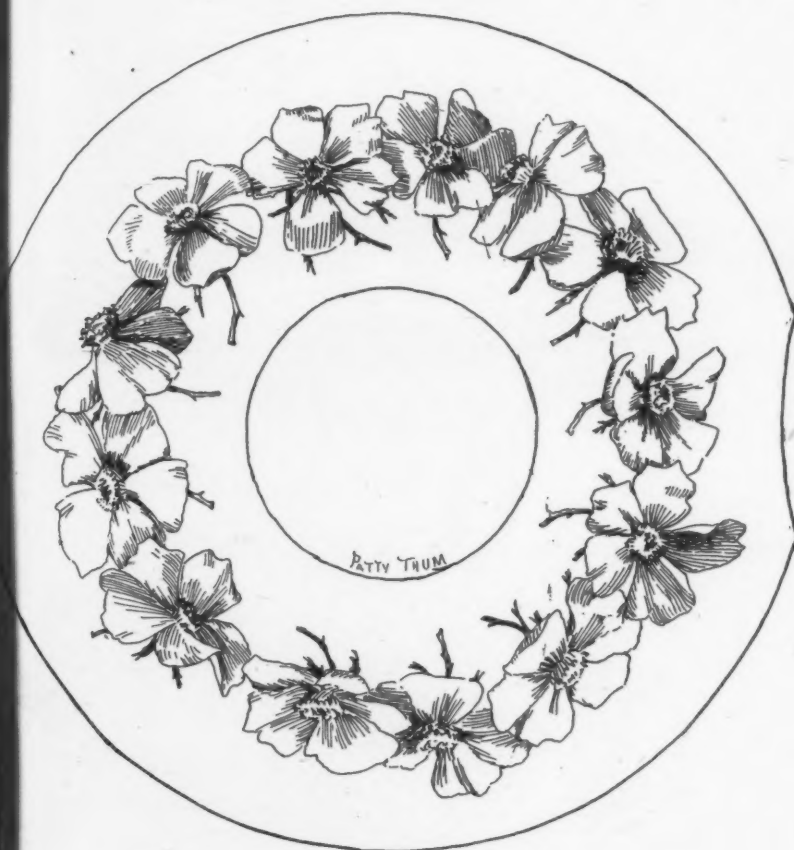


# The Art Amateur Working Designs.

Vol. 27. No. 1. June, 1892.



NO. 1047.—WILD ROSE DECORATION FOR A CUP. By PATTY THUM.



NO. 1048.—WILD ROSE DECORATION FOR A SAUCER.



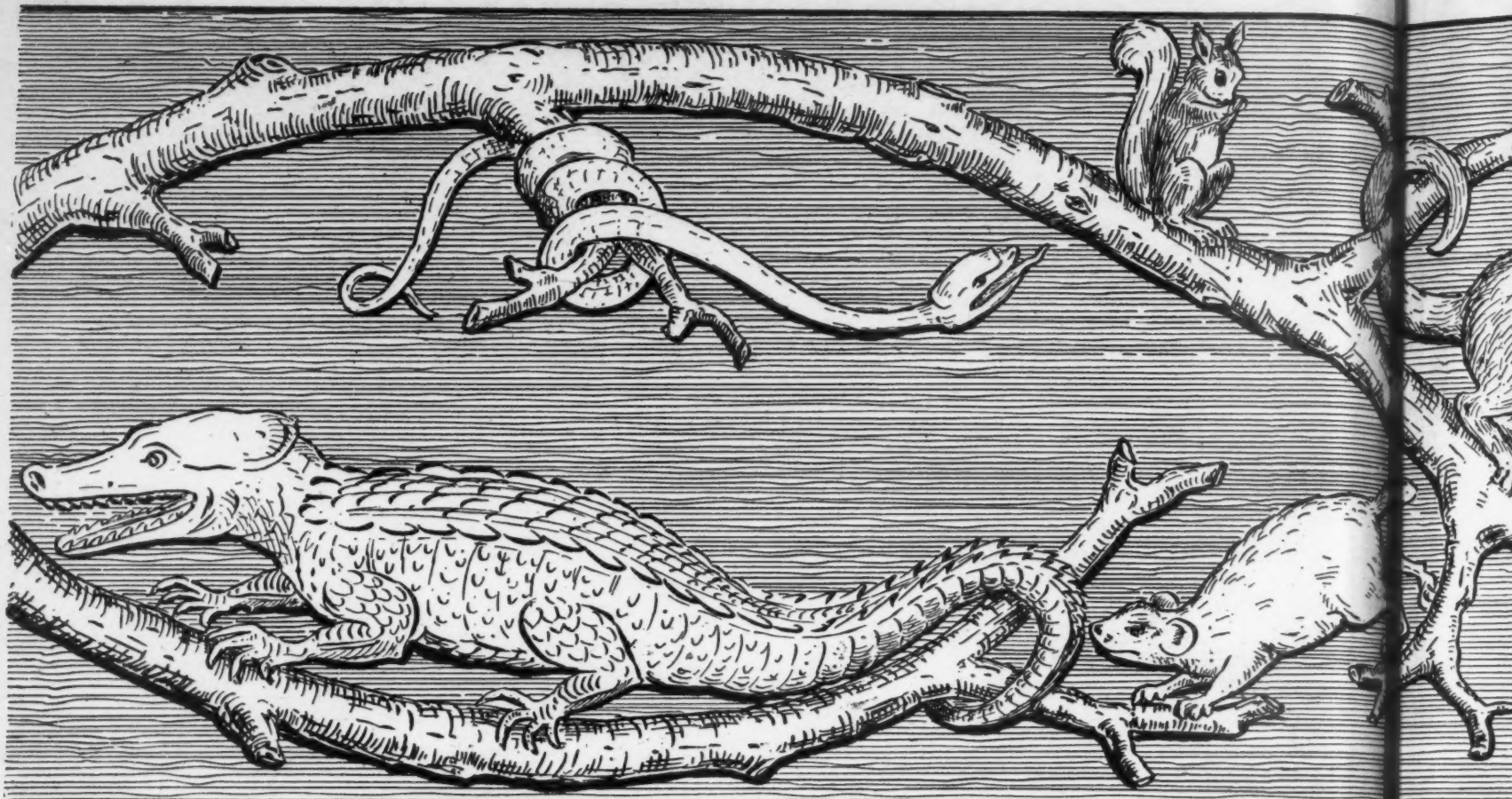
NO. 1049.—PANSY DECORATION FOR A SAUCER.



NO. 1050.—PANSY DECORATION FOR A CUP. By PATTY THUM.



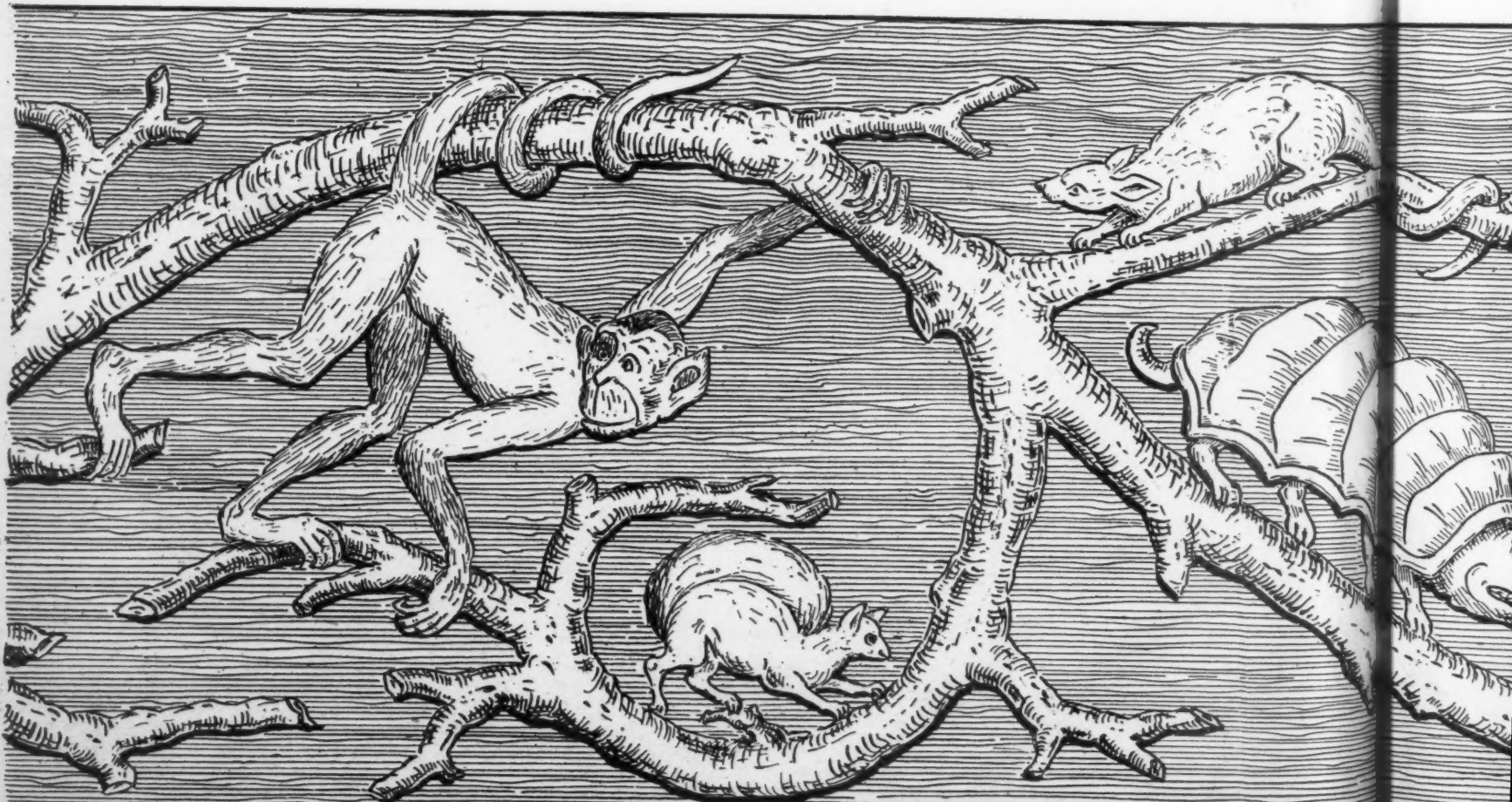
A



A W.F

NO. 1054.—A.—PART ONE OF A DECORATIVE FRIEZE FOR

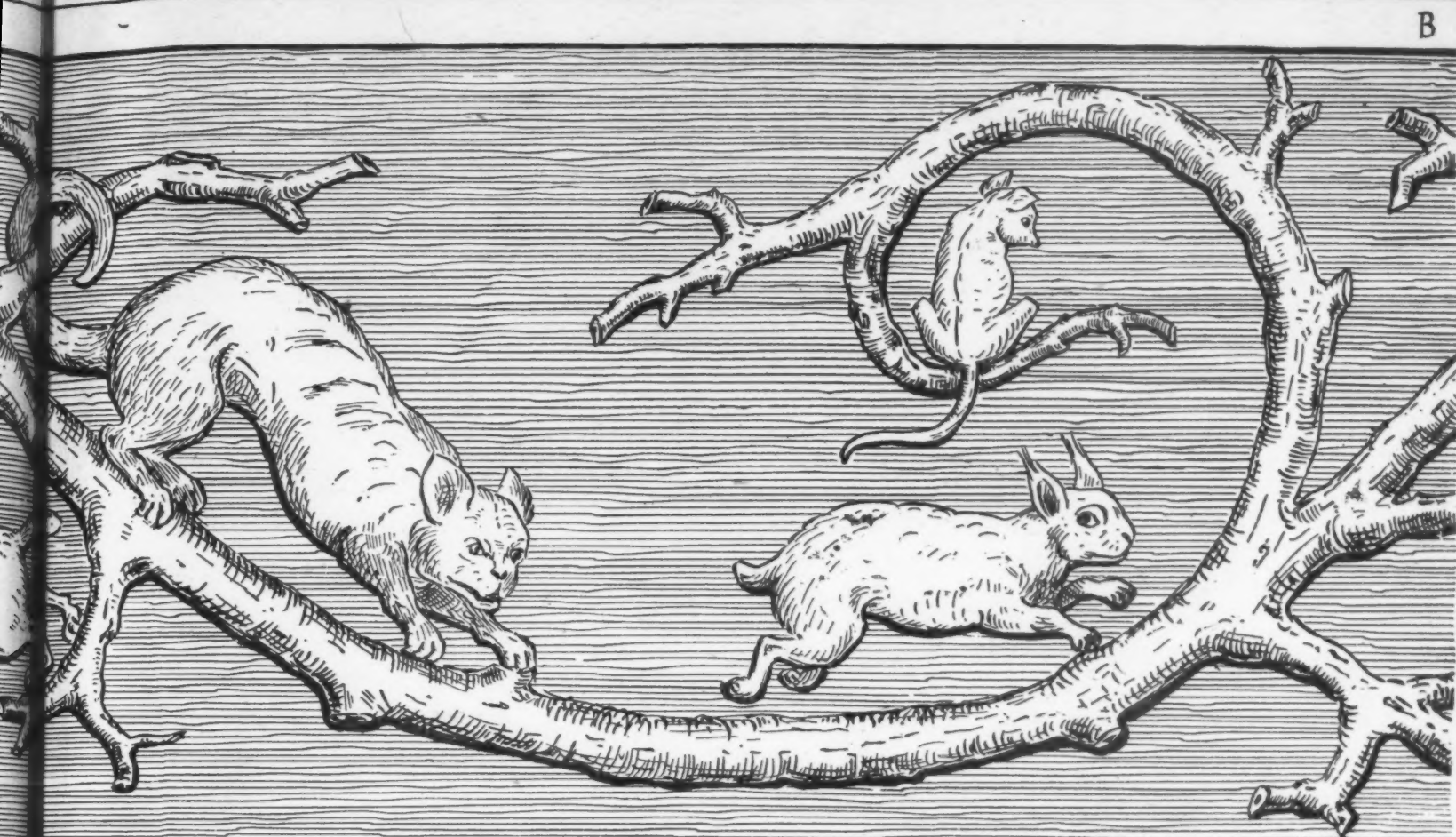
B



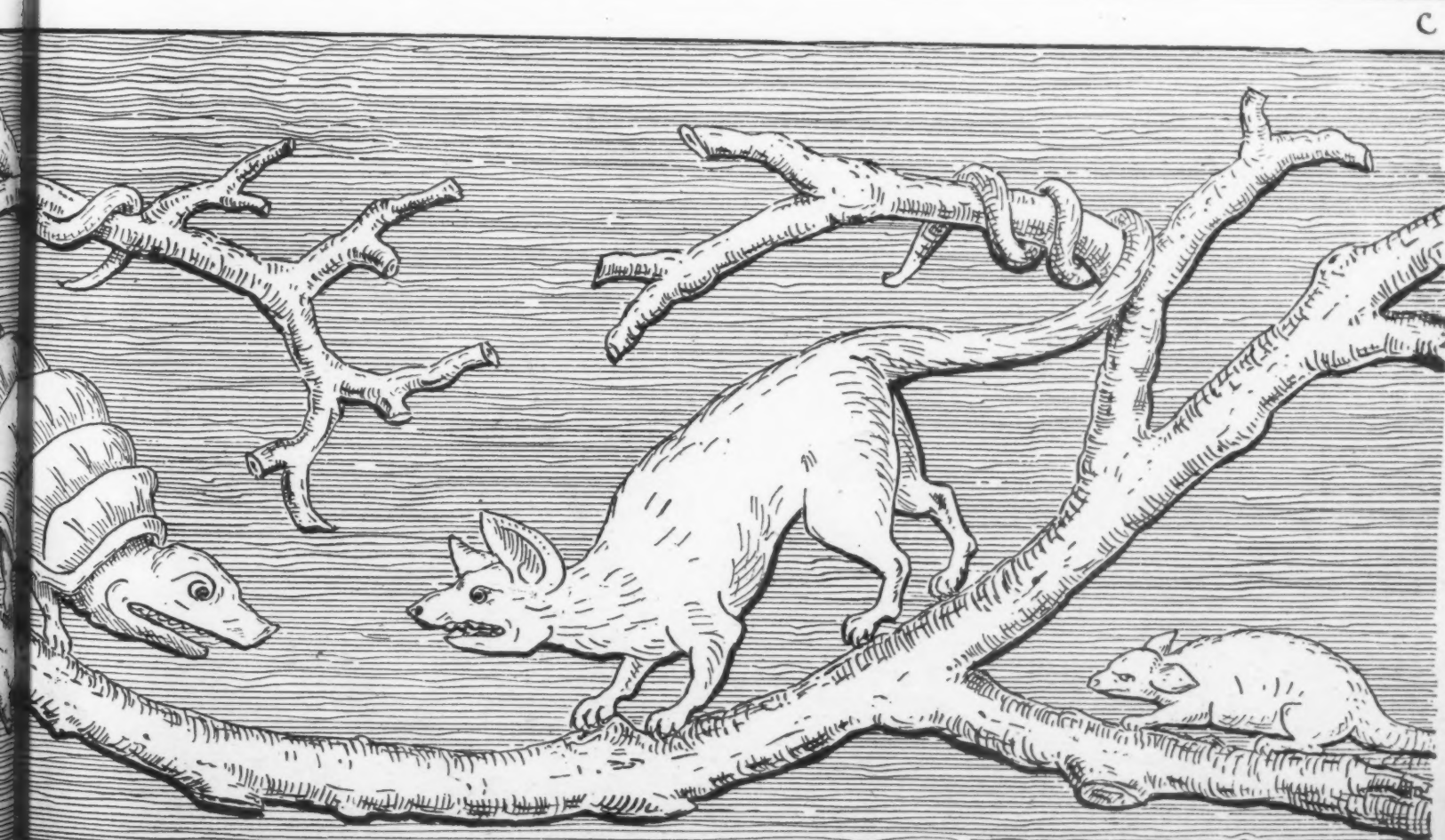
B' W.F

NO. 1054.—B.—PART TWO OF A DECORATIVE FRIEZE FOR





SECOND FRIEZE FOR CARVING OR PAINTING.



THIRD FRIEZE FOR CARVING OR PAINTING.

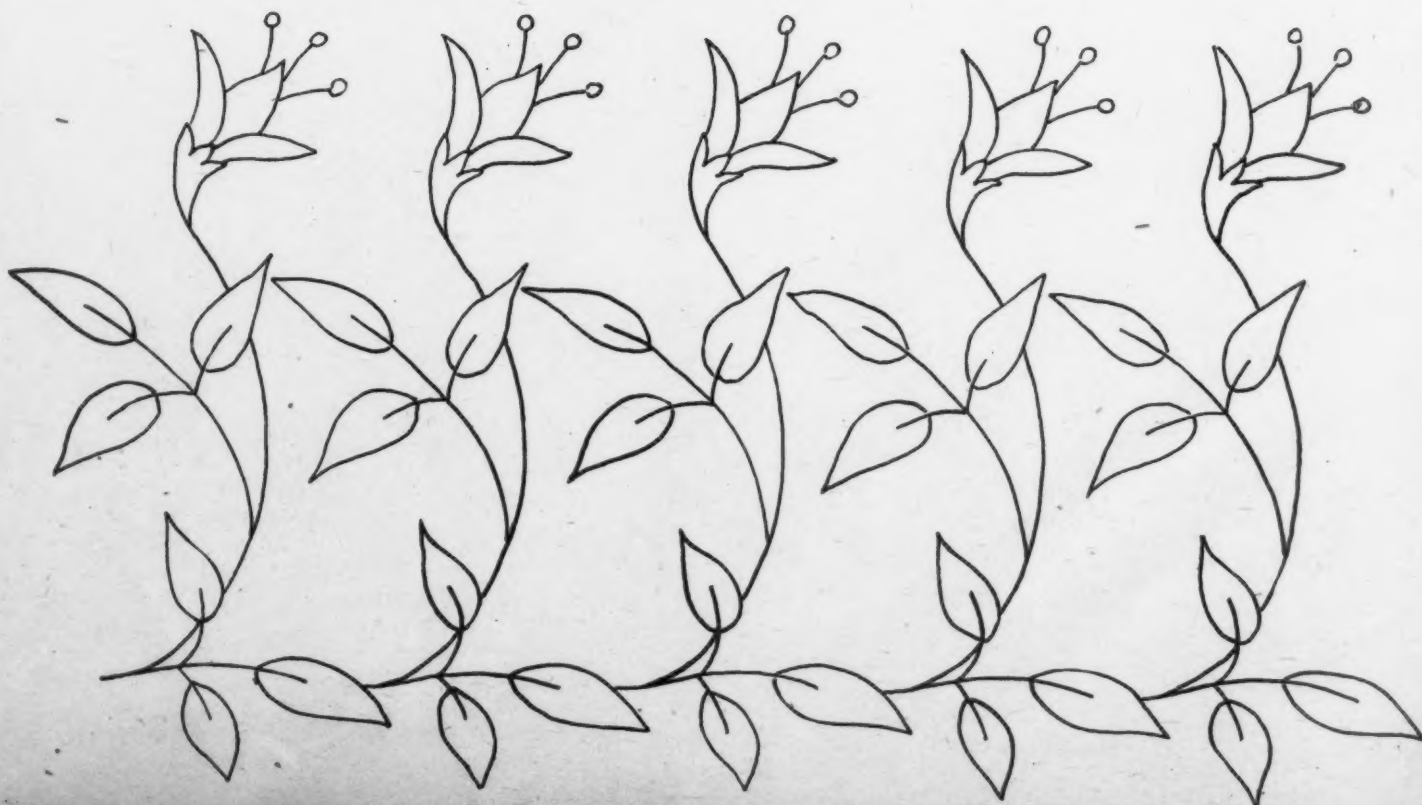


# The Art Amateur Working Designs.

Vol. 27. No. 1. June, 1892.



NO. 1052.—ROSE DECORATION FOR A PLATE. By E. M. BUCKNER.

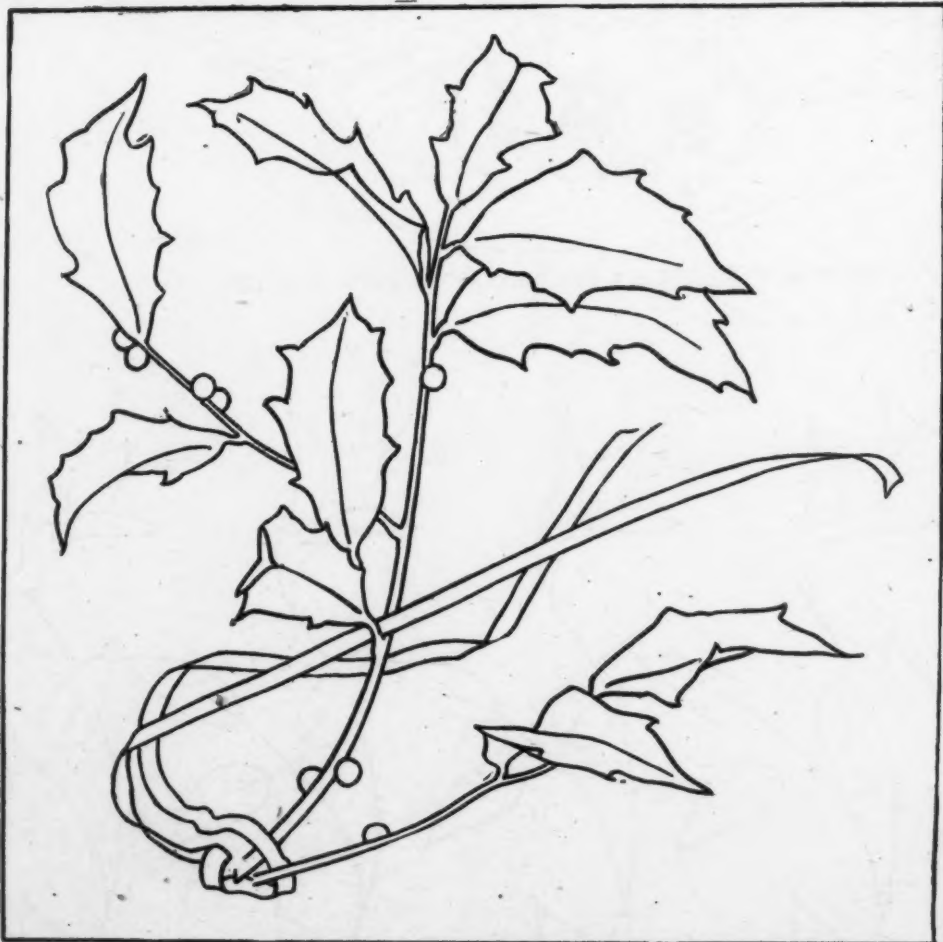
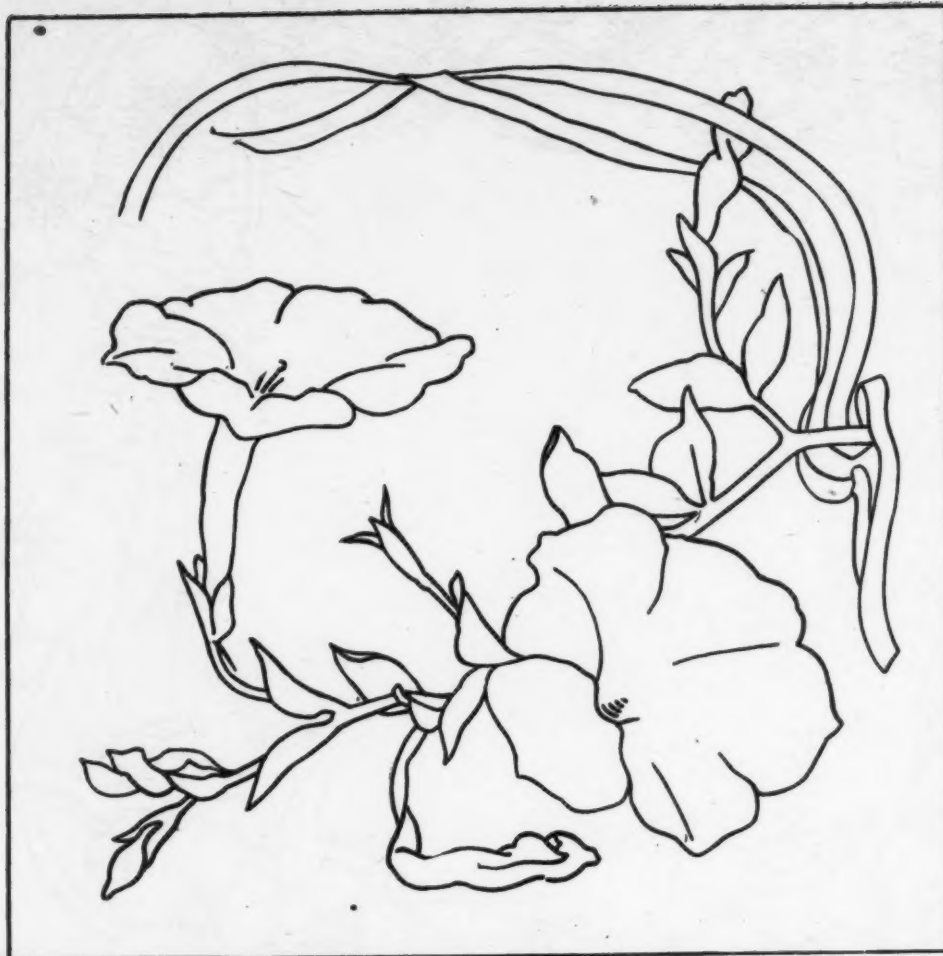


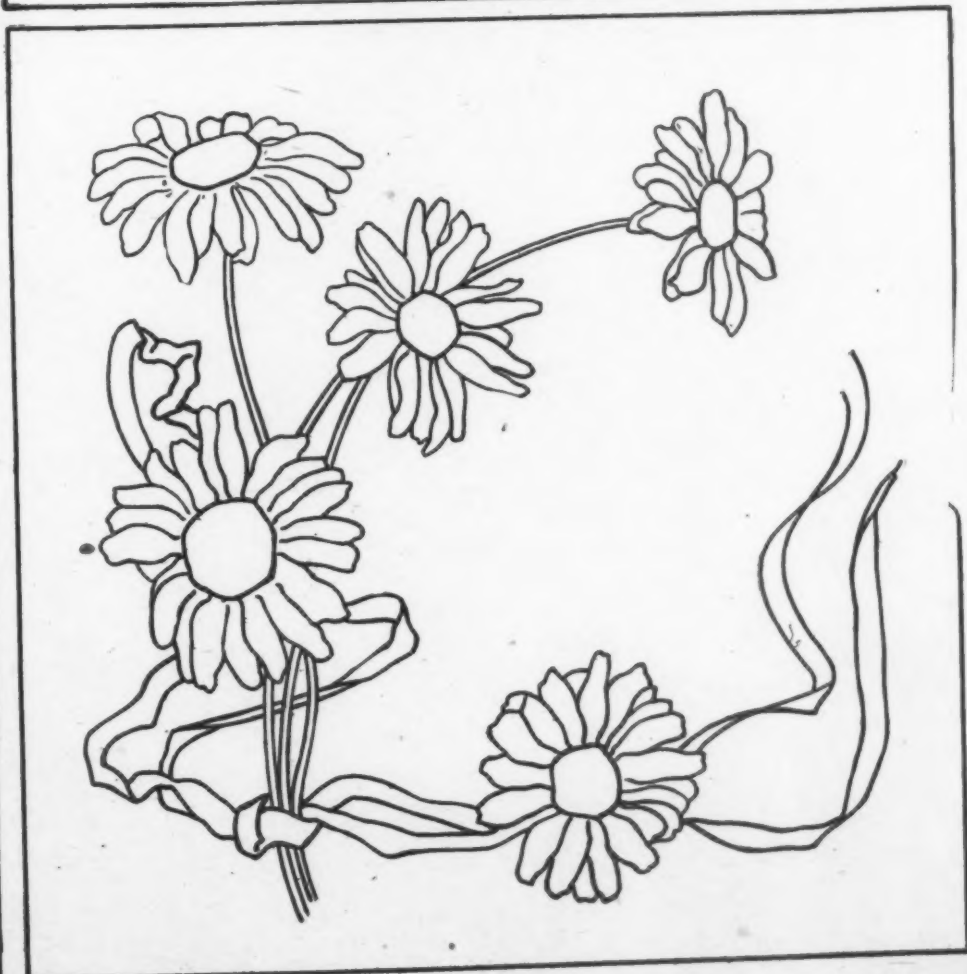
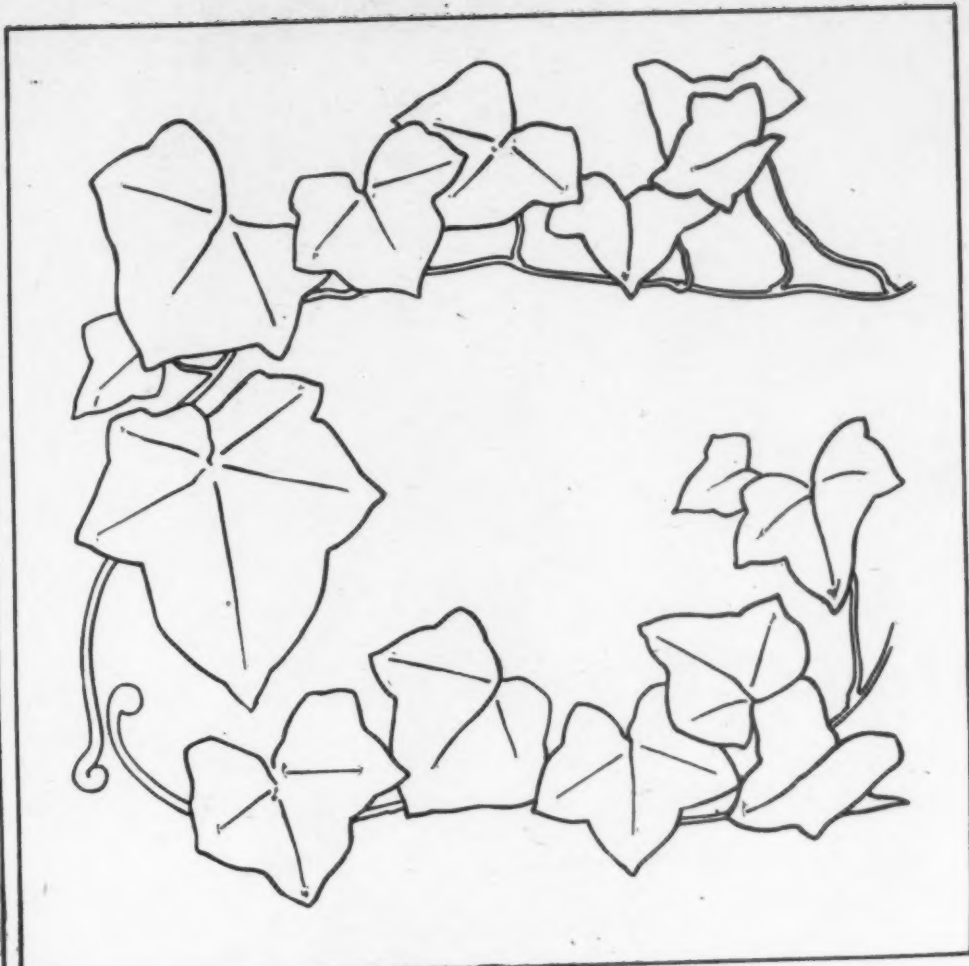




The Art Amateur Work

Vol. 27. No. 2. June, 1892.







Banbon.









NO. 1064.—MONOGRAM.—B. C.



NO. 1066.



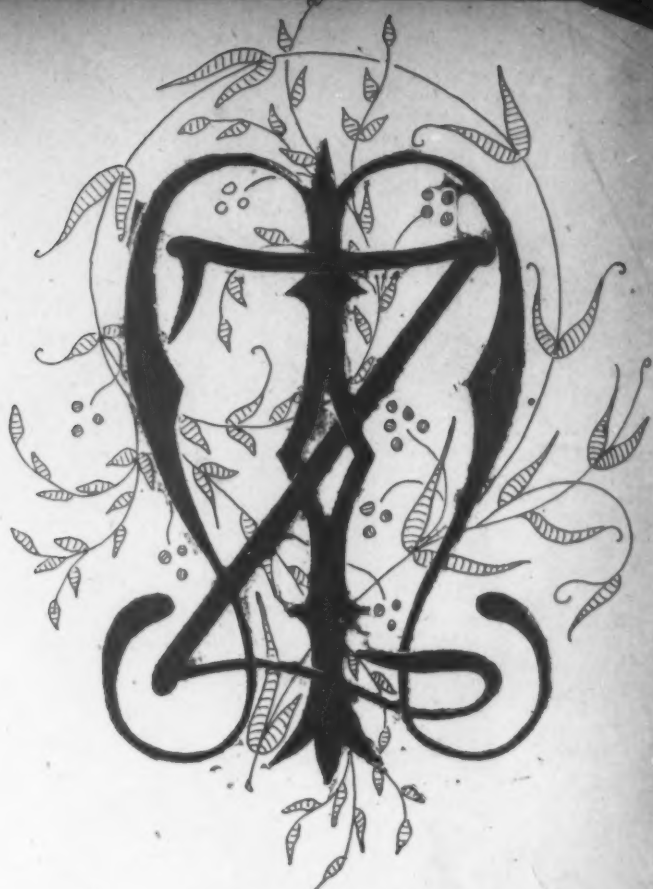
NO. 1067.

NO. 1066.—  
ROSES AND WHEAT.  
NO. 1067.—  
POPPY AND DAISY.  
NO. 1068.—  
HORSE CHESTNUT AND DO.  
By CHARLES PITON.



NO. 1066.

NO. 1066.—  
ROSES AND WHEAT.  
NO. 1067.—  
POPPIES AND DAISIES.  
NO. 1068.—  
CHESTNUT AND DOGWOOD.  
By CHARLES PITON.

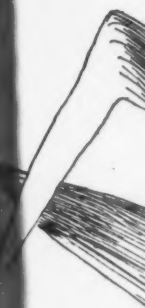
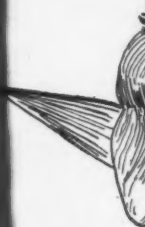


NO. 1065.—MONOGRAM.—M. I. Z.



NO. 1068.





# The Art Amateur Working Designs.

Vol. 27. No. 2. July, 1892.



NO. 1056.—STUDY OF IRIS. By PATTY THUM.





# The Art Amateur Working Designs.

Vol. 27. No. 2. July, 1892.



NO. 1063.—SPRAYS OF TRILLIUM. By PATTY THUM.



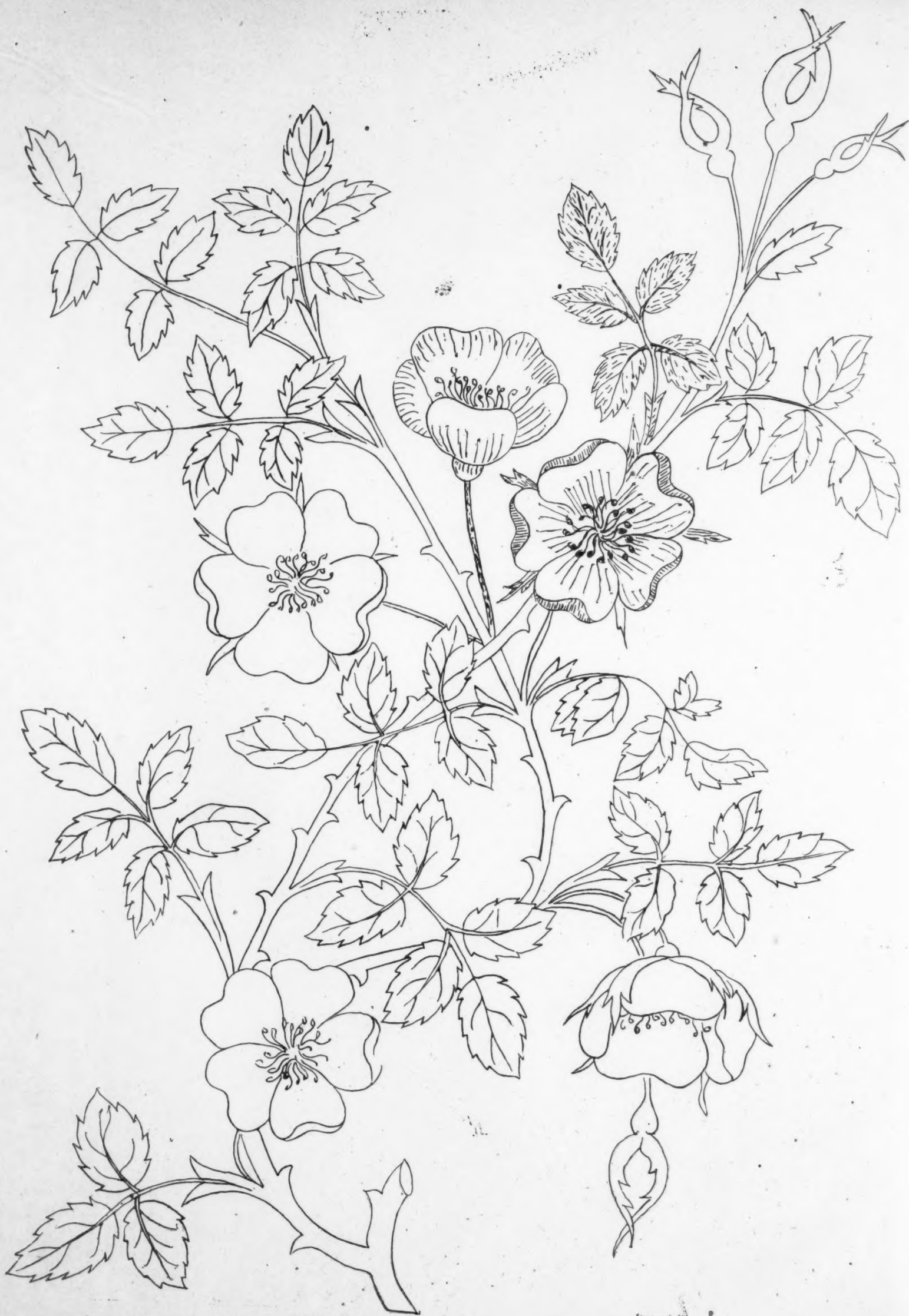




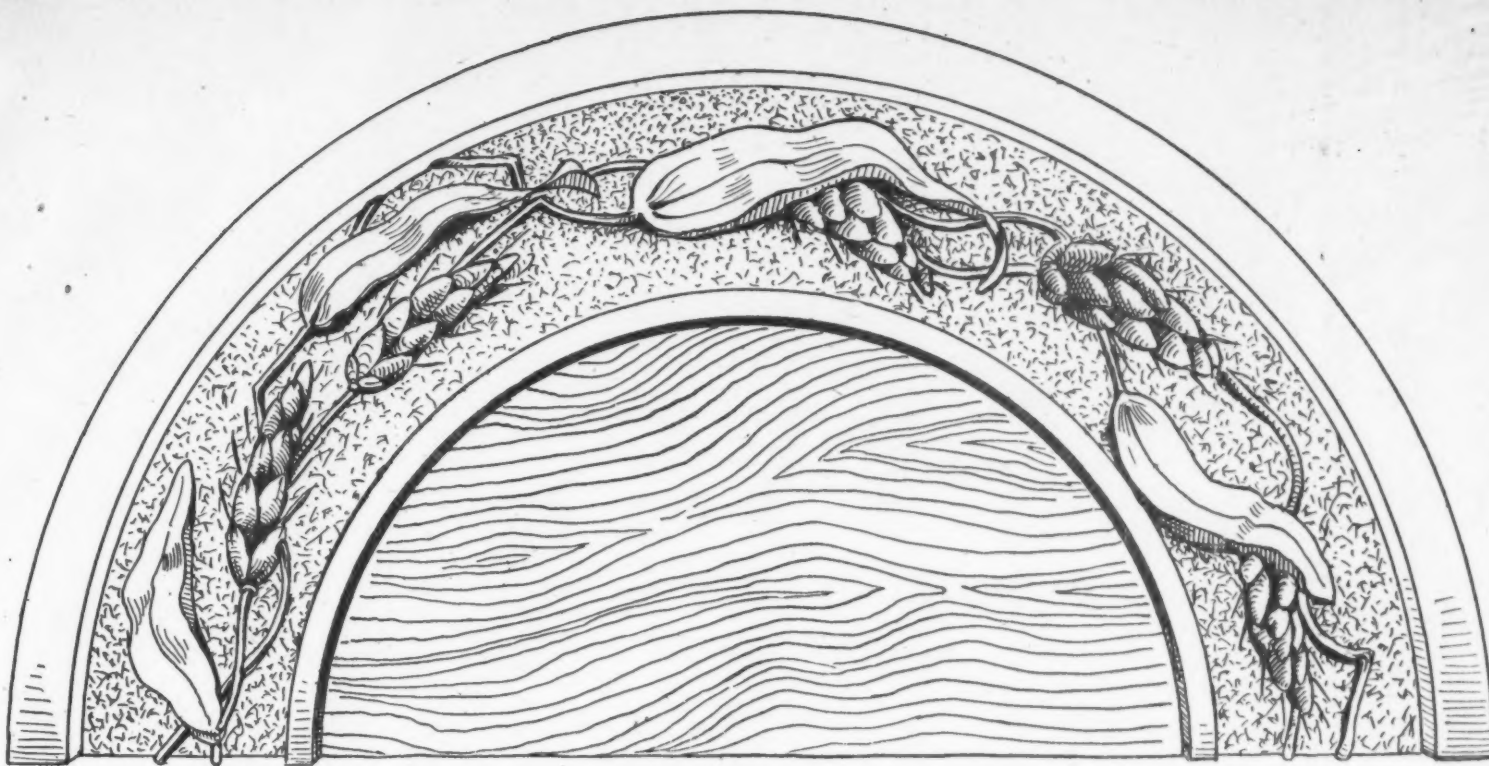
DECORATIVE FIGURE IN MONOCHROME. (No. 1.) By WILL H. LOW.

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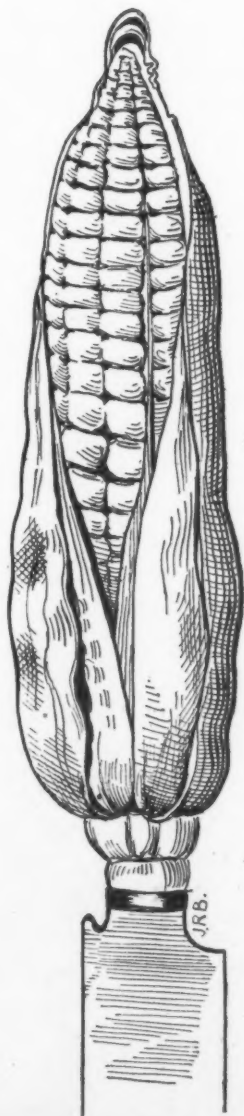




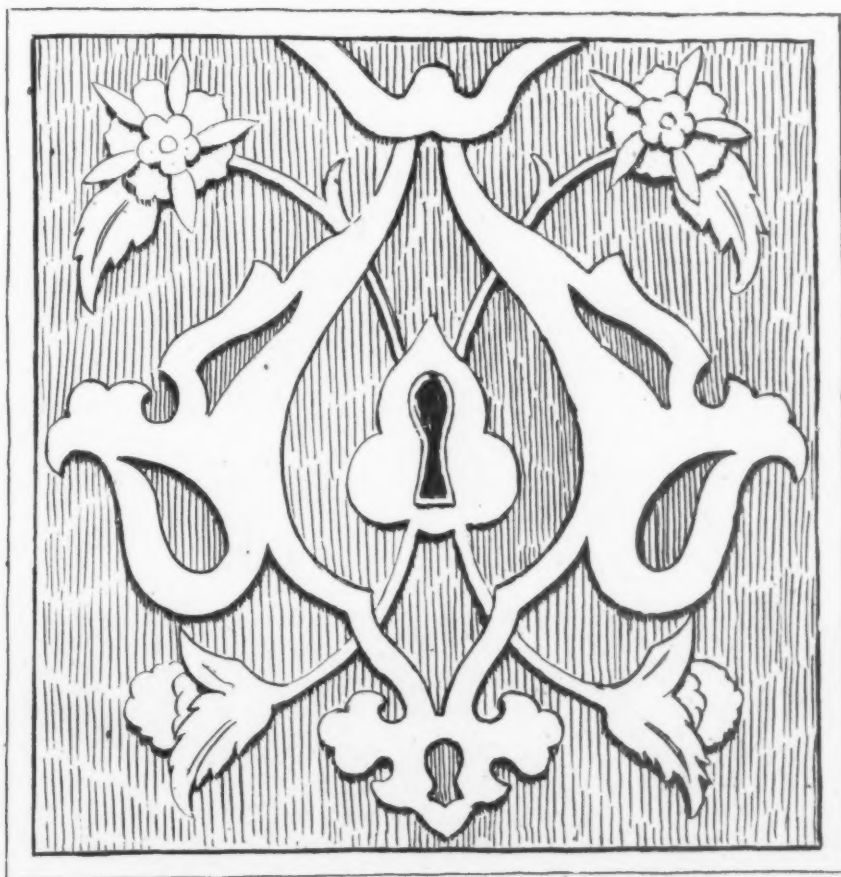
NO. 1057.—WILD ROSE PANEL FOR NEEDLEWORK.



NO. 1058.—DECORATION FOR A BREAD PLATE FOR WOOD CARVING.



NO. 1059.—  
FRONT OF HANDLE FOR  
A BREAD KNIFE.



NO. 1061.—DESIGN FOR A LOCK FOR WOOD CARVING.



NO. 1060.—  
BACK OF HANDLE FOR  
A BREAD KNIFE.



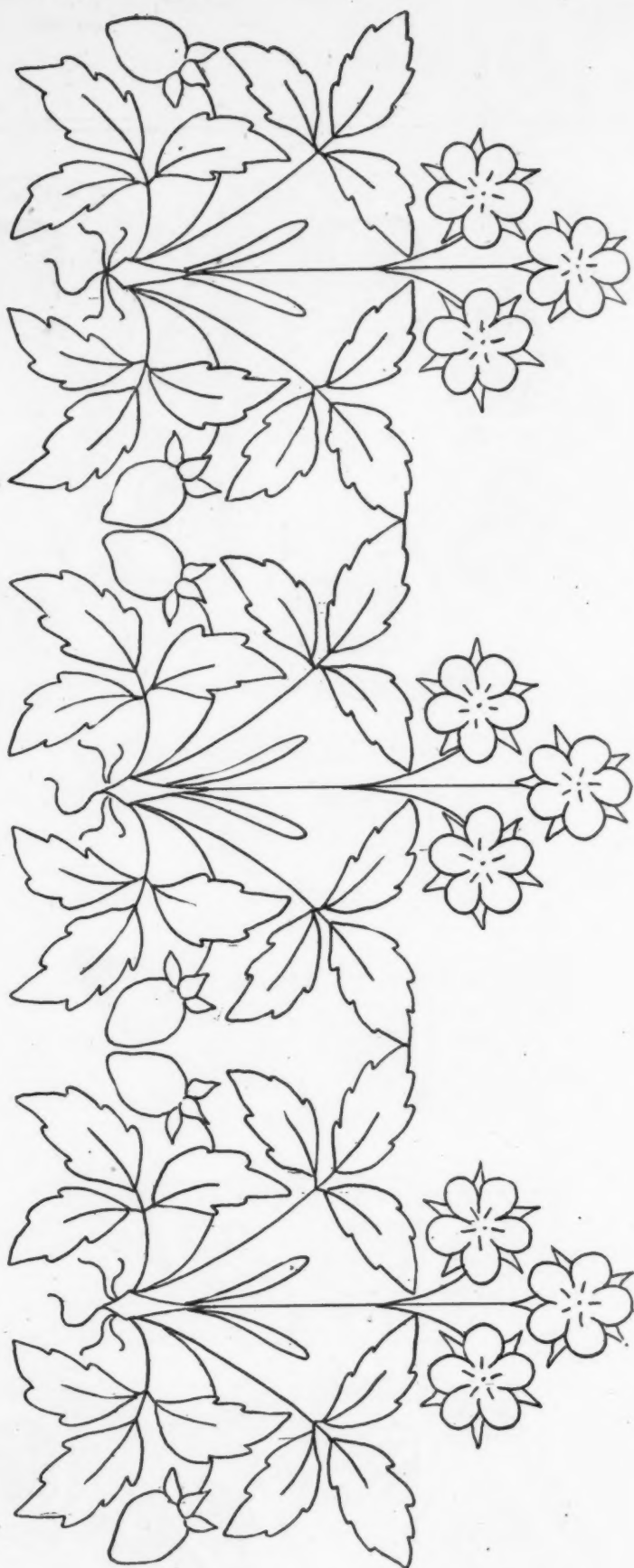
# The Art Amateur Working Designs.

Vol. 27. No. 2. July, 1892.









NO. 1062.—NEEDLEWORK BORDER. STRAWBERRY DESIGN.



















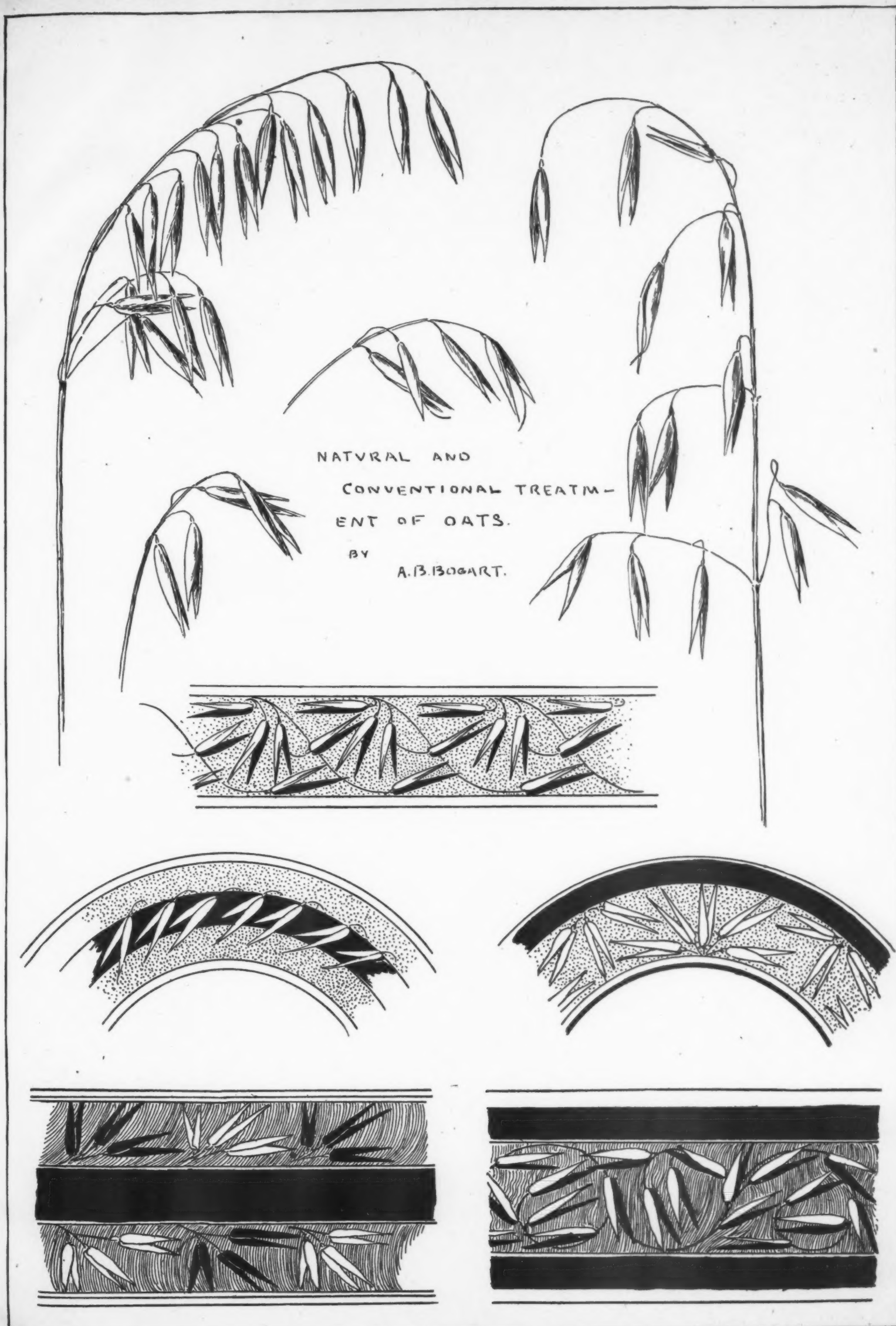


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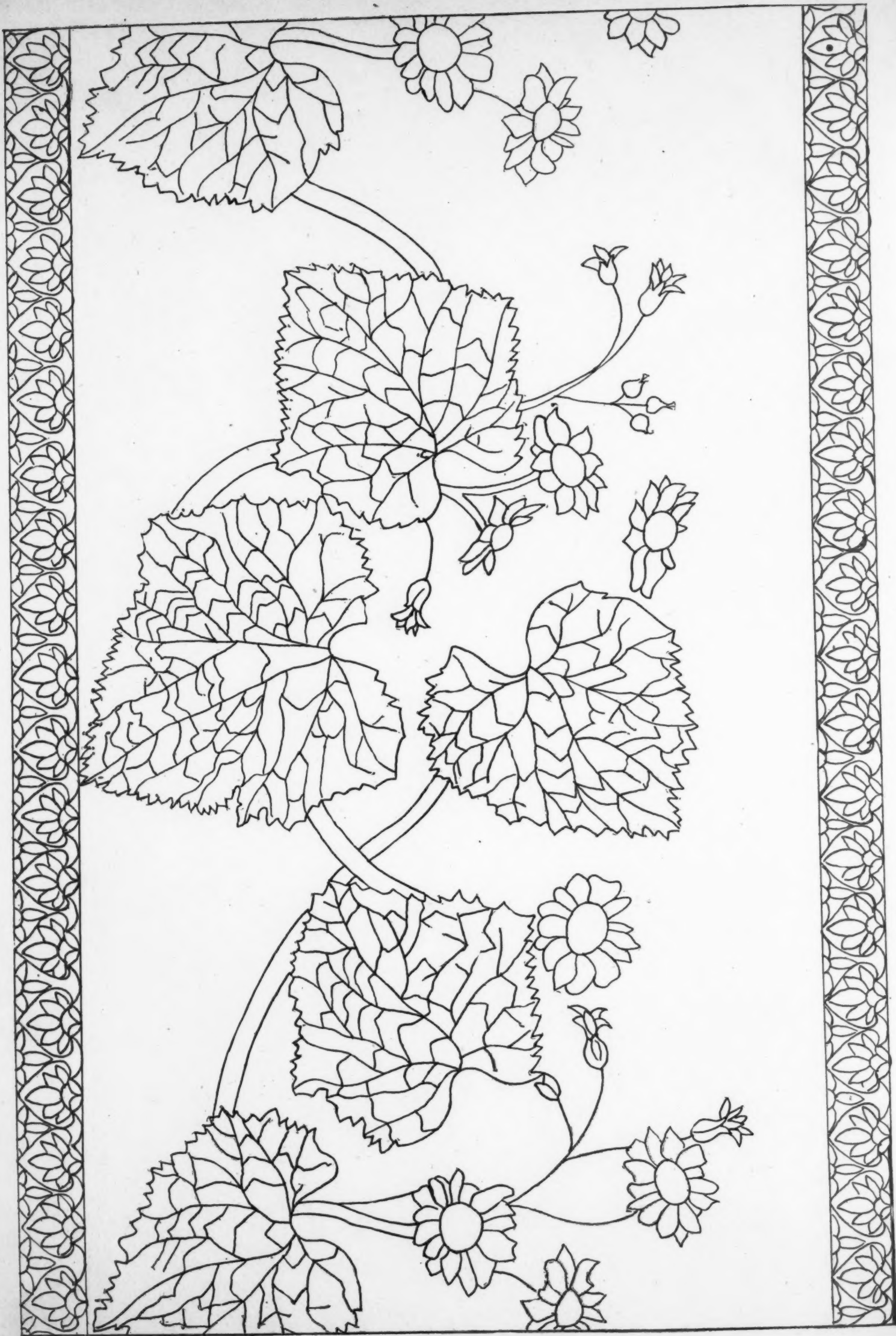








NO. 1081.—BORDER FOR EMBROIDERY. By JULIA L. COLE.



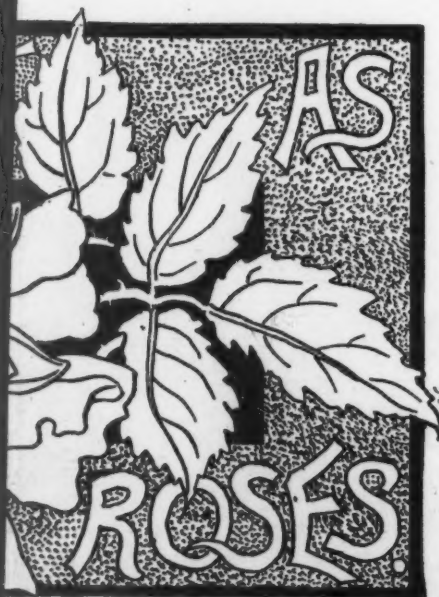


NO. 1083.—GLOVE BOX DECORATION. By KATE COTHREAL BUDD

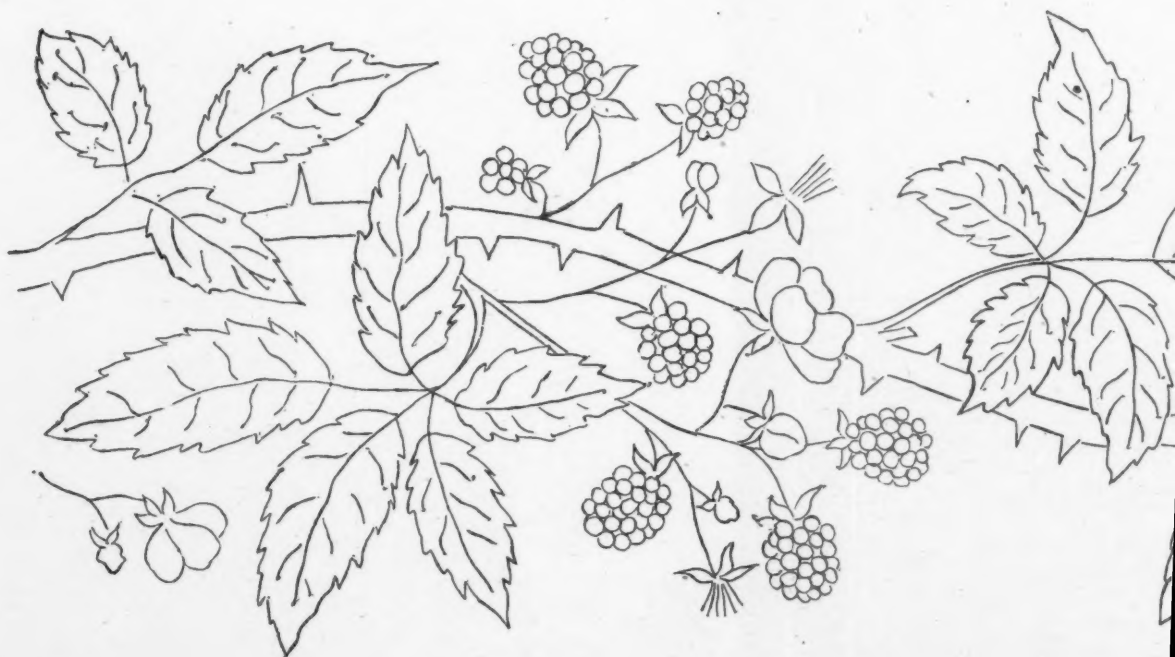


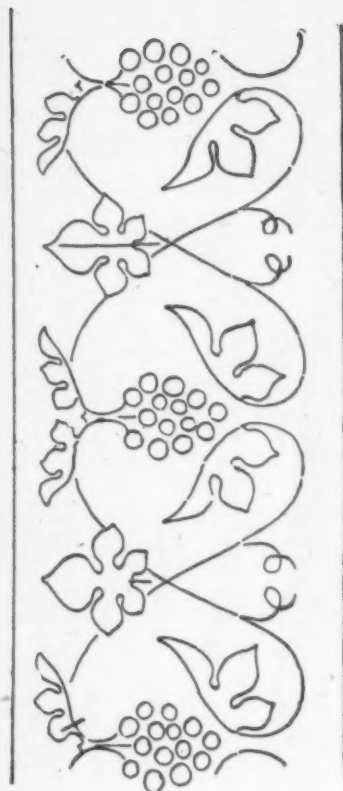


NO. 1082.—DESIGN FOR A FRIEZE. SUITABLE FOR PYROGRAPHY. By MRS. MARY SARGANT-FLORENCE.



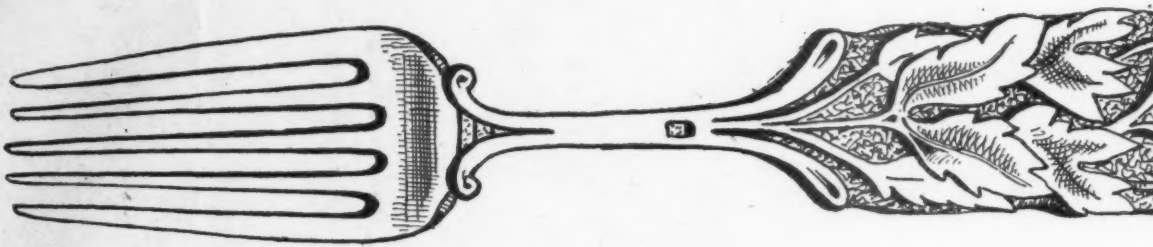
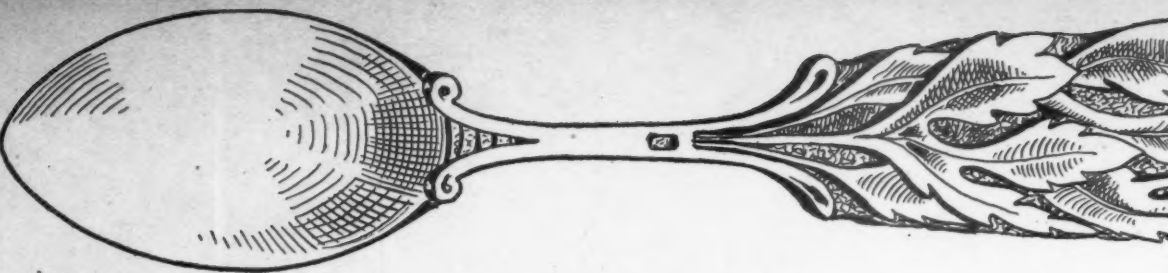
KCB



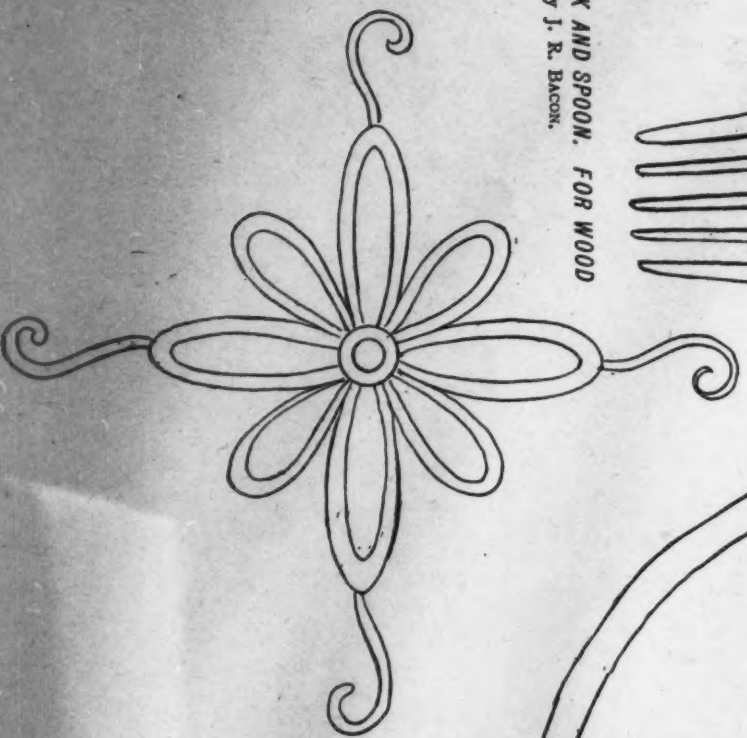


NO. 1080.—BLACKBERRY BORDER FOR NEEDLEWORK.

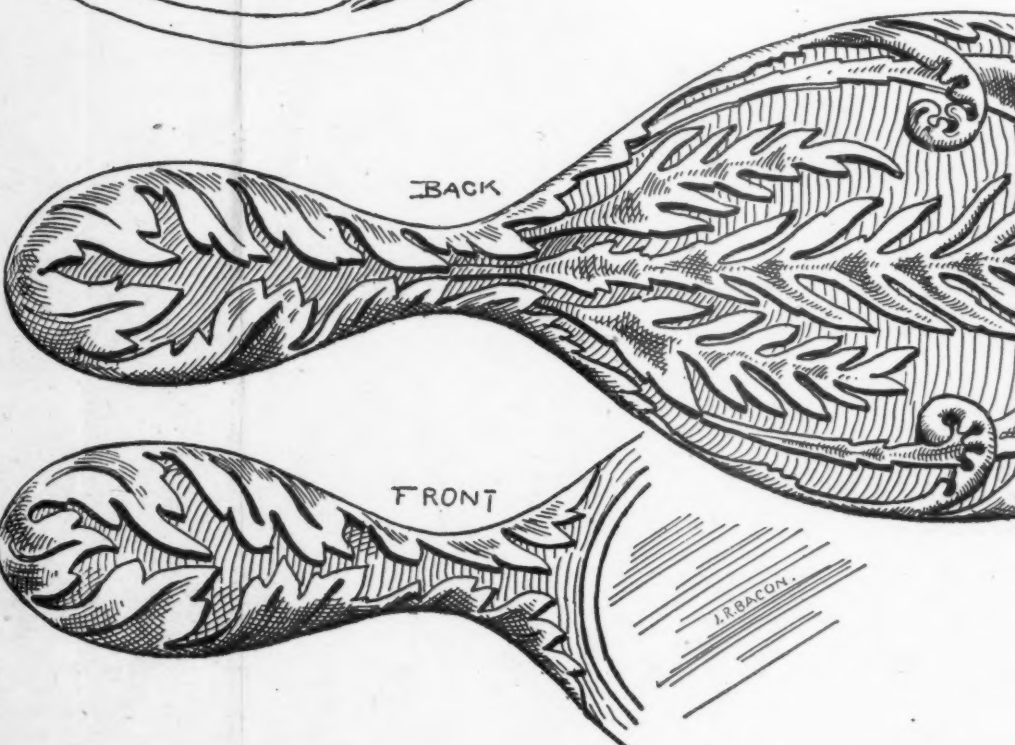
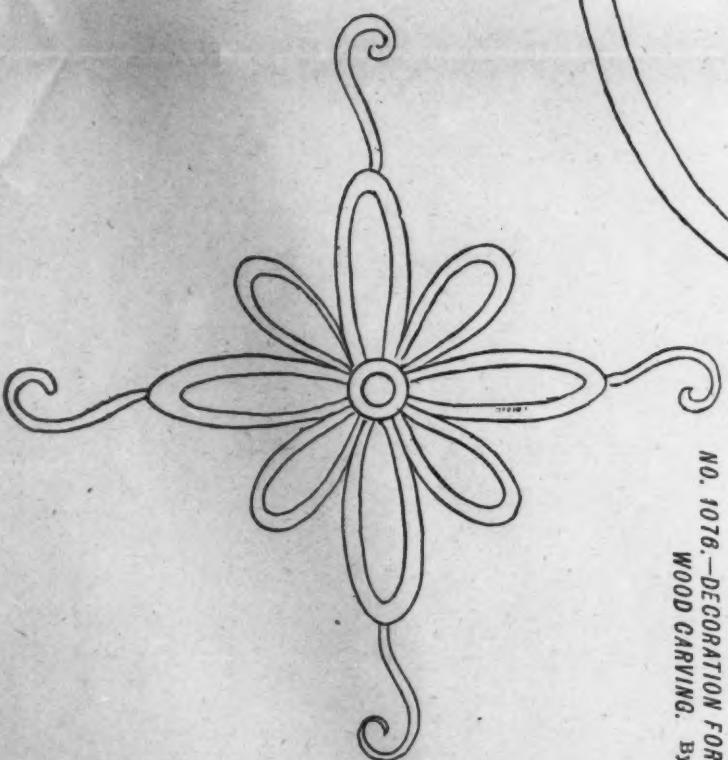




NO. 1074.—SALAD FORK AND SPOON. FOR WOOD CARVING. By J. R. BACON.

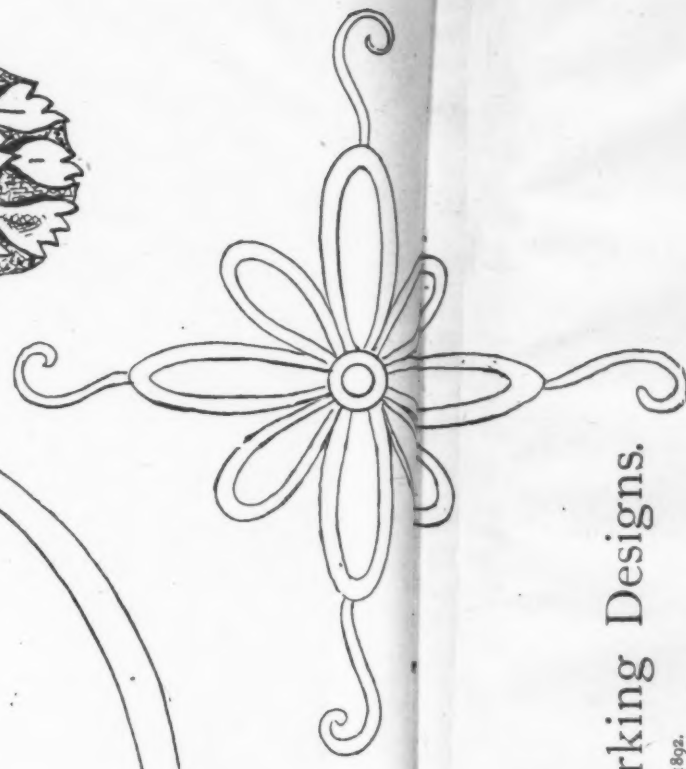


NO. 1075.—EMBROIDERY DESIGN FOR A SOFA PILLOW.



NO. 1076.—DECORATION FOR A HAND-GLASS. FOR WOOD CARVING. By J. R. BACON.



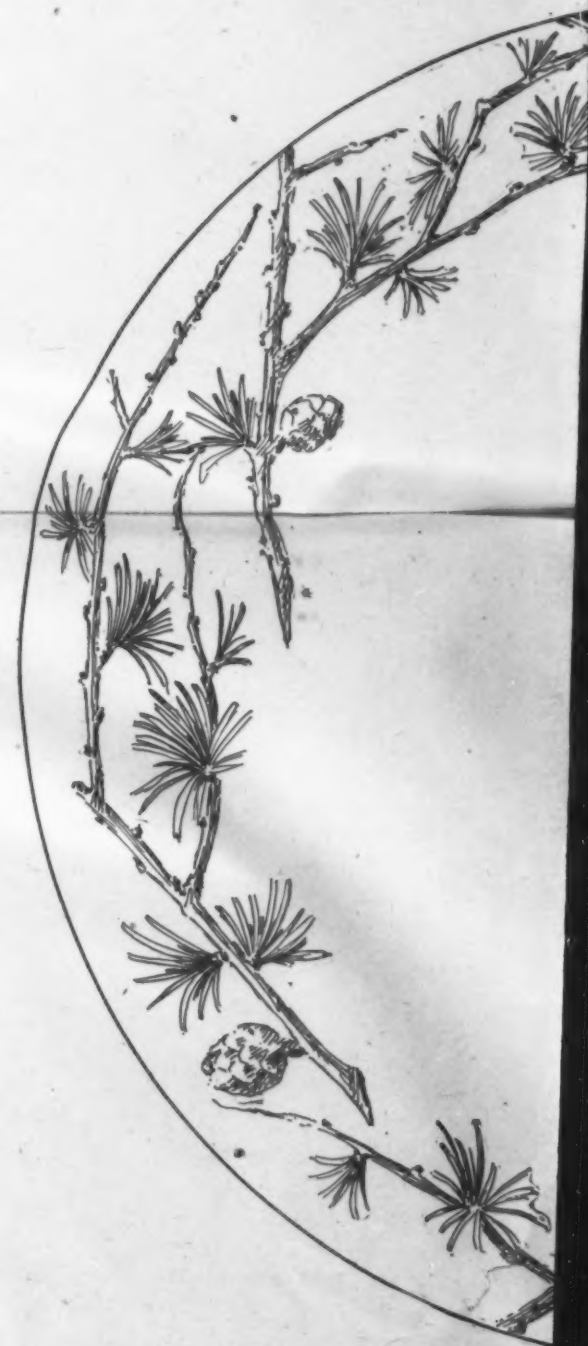


# The Art Amateur Working Designs.

Vol. 27. No. 3. August, 1892.

# The Art Amateur Working Designs.

Vol. 27. No. 3. August, 1892.

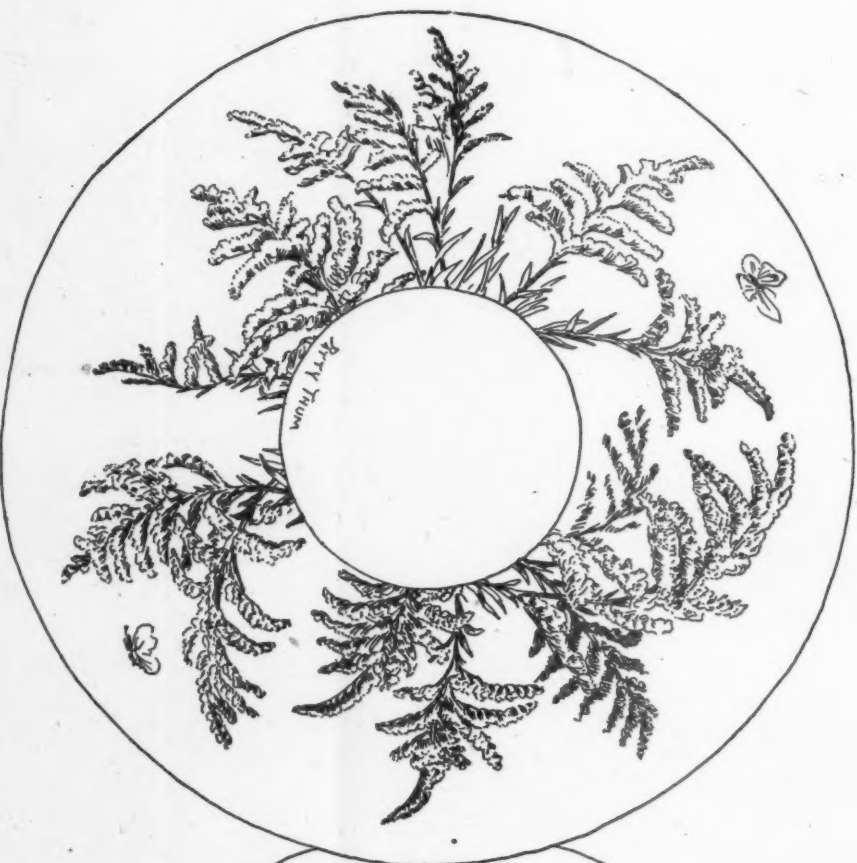


NO. 1070.—GOLDEN ROD DECORATION FOR A CUP. By PATTY THUM.





NO. 1077.—LARCH CONE DECORATION FOR A PLATE. By HELEN A. FOX.



NO. 1071.—GOLDEN ROD DECORATION FOR A SAUCER.



NO. 1072.—IRIS DECORATION FOR A SAUCER.



NO. 1078.—MARSH MARIGOLD BORDER.



NO. 1073.—IRIS DECORATION FOR A CUP. By PATTY THOM.

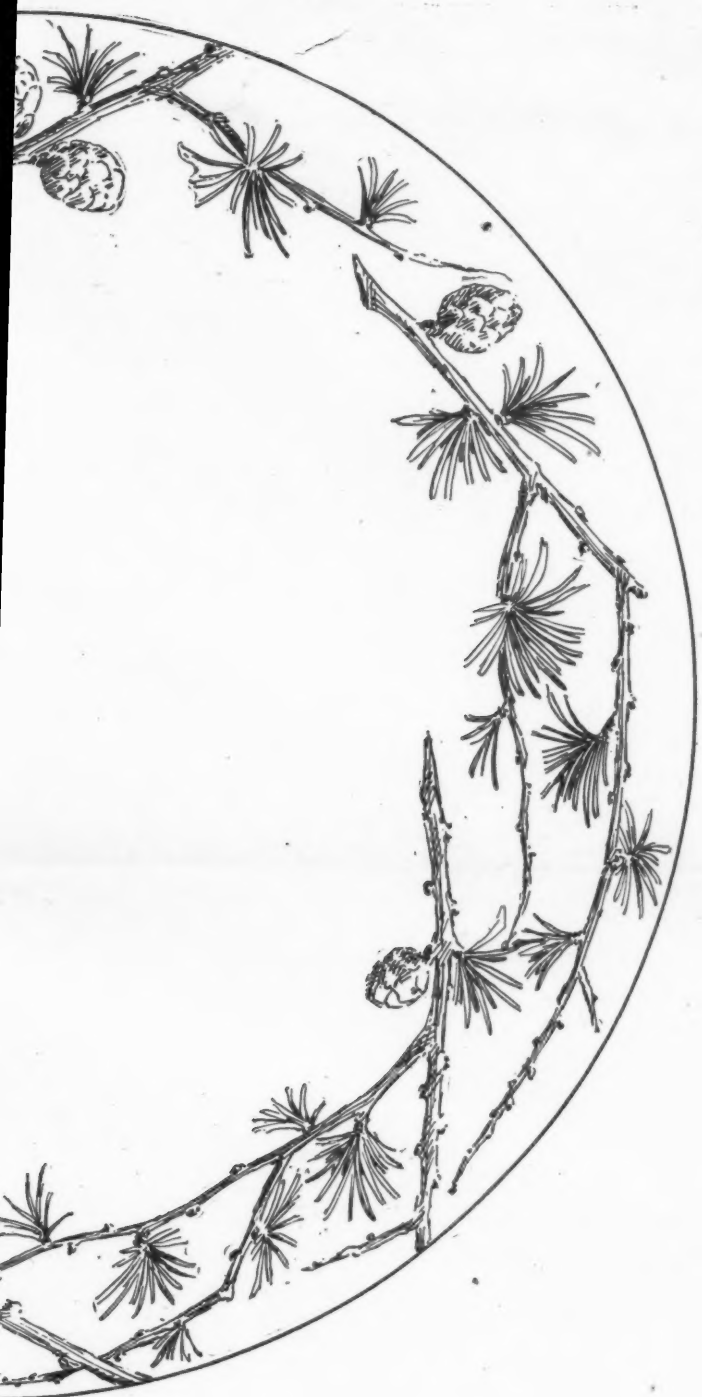


# The Art Amateur Working Designs.

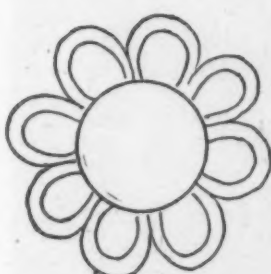
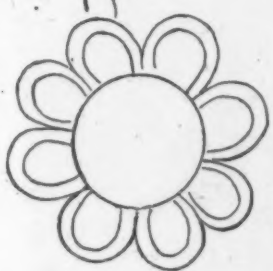
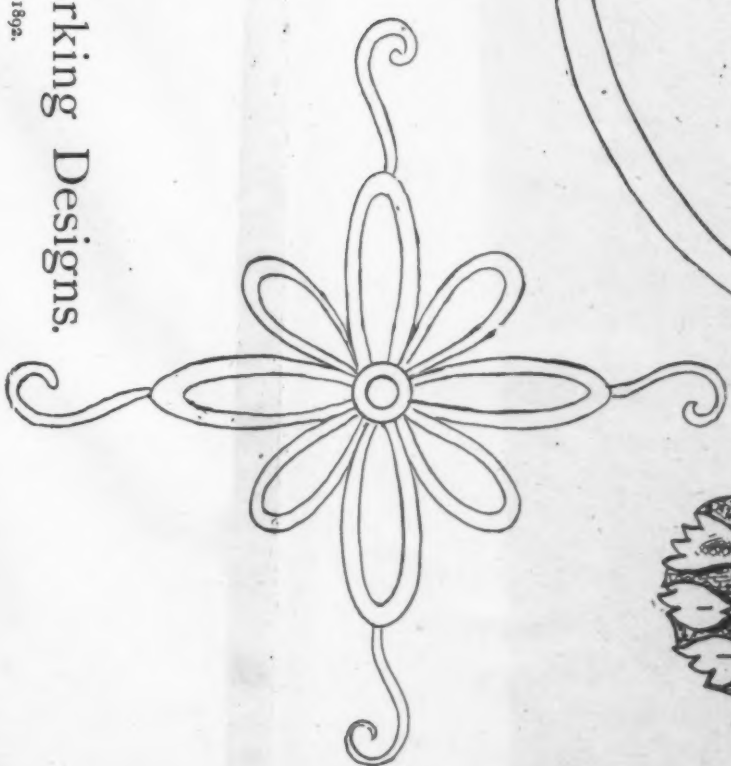
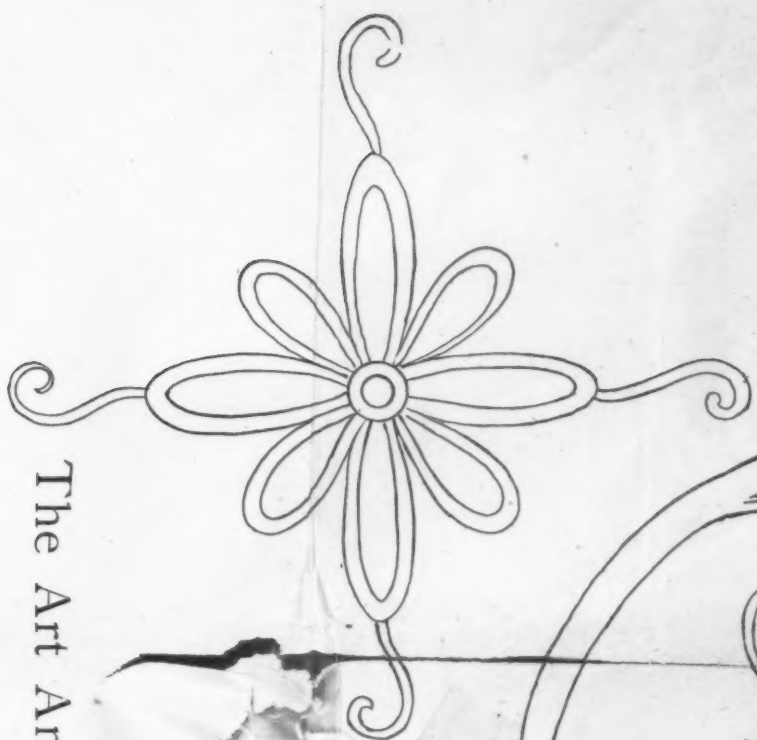
Vol. 27. No. 3. August, 1892.

# The Art Amateur Working Designs.

Vol. 27. No. 3. August, 1892.



NO. 1070.—GOLDEN ROD DECORATION FOR A CUP. By PATTY THOM.



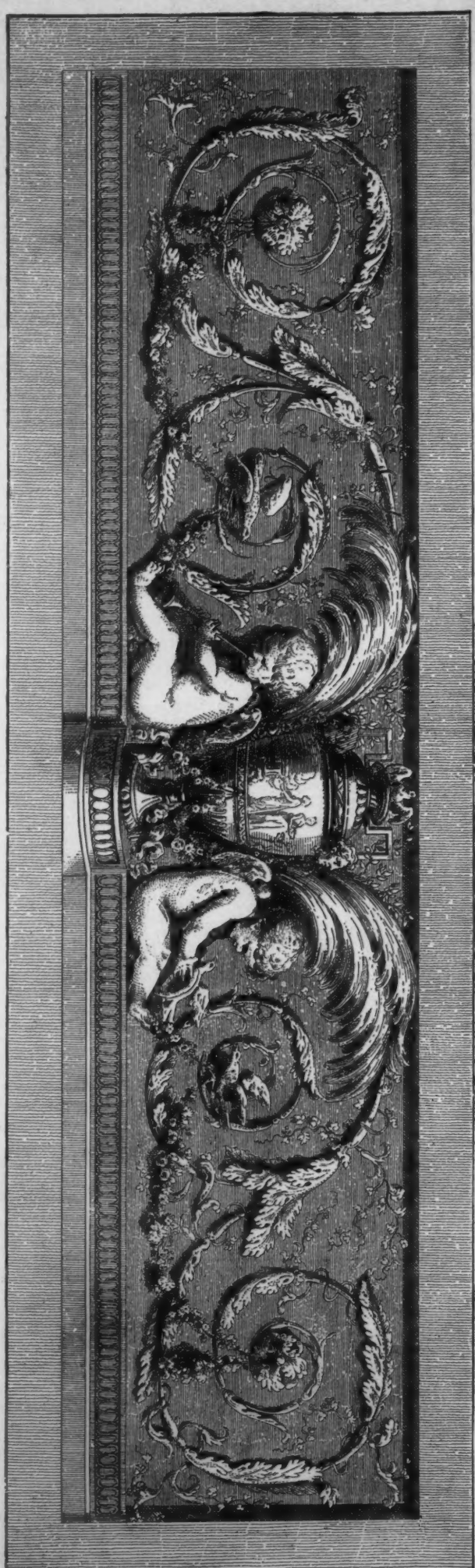






A CHINESE SILK-EMBROIDERED CARPET. DARK BLUE GROUND, WITH GOLD BRAID, BORDER OF LIGHT YELLOW, WITH RED AND WHITE ROSES ALTERNATING.





MOTIVES FOR GESSO-WORK, BY G. P. CAUVET. PERIOD OF LOUIS THE SIXTEENTH.















DECORATIVE FIGURE IN MONOCHROME. (No. 3.) By WILL H. LOW.

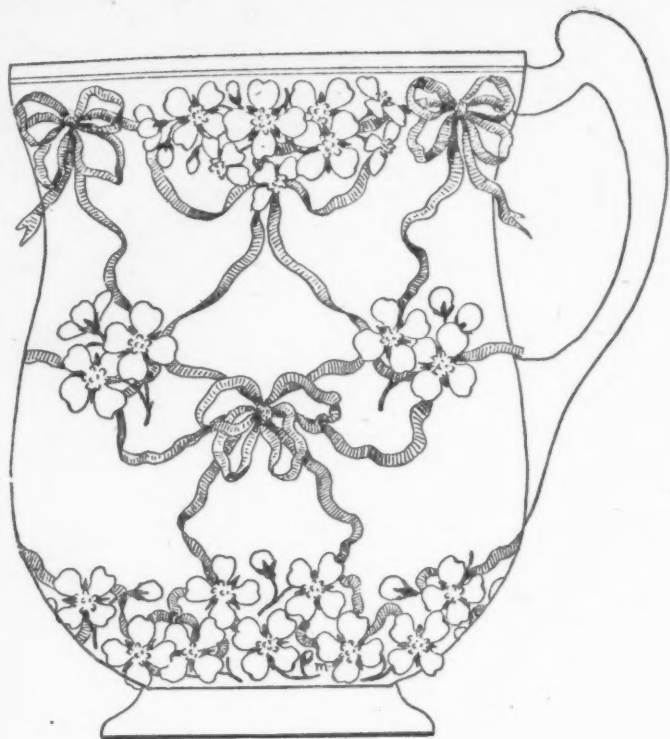
Copyright, 1892, Montague Marks, 23 Union Square, New York.





# The Art Amateur Working Designs.

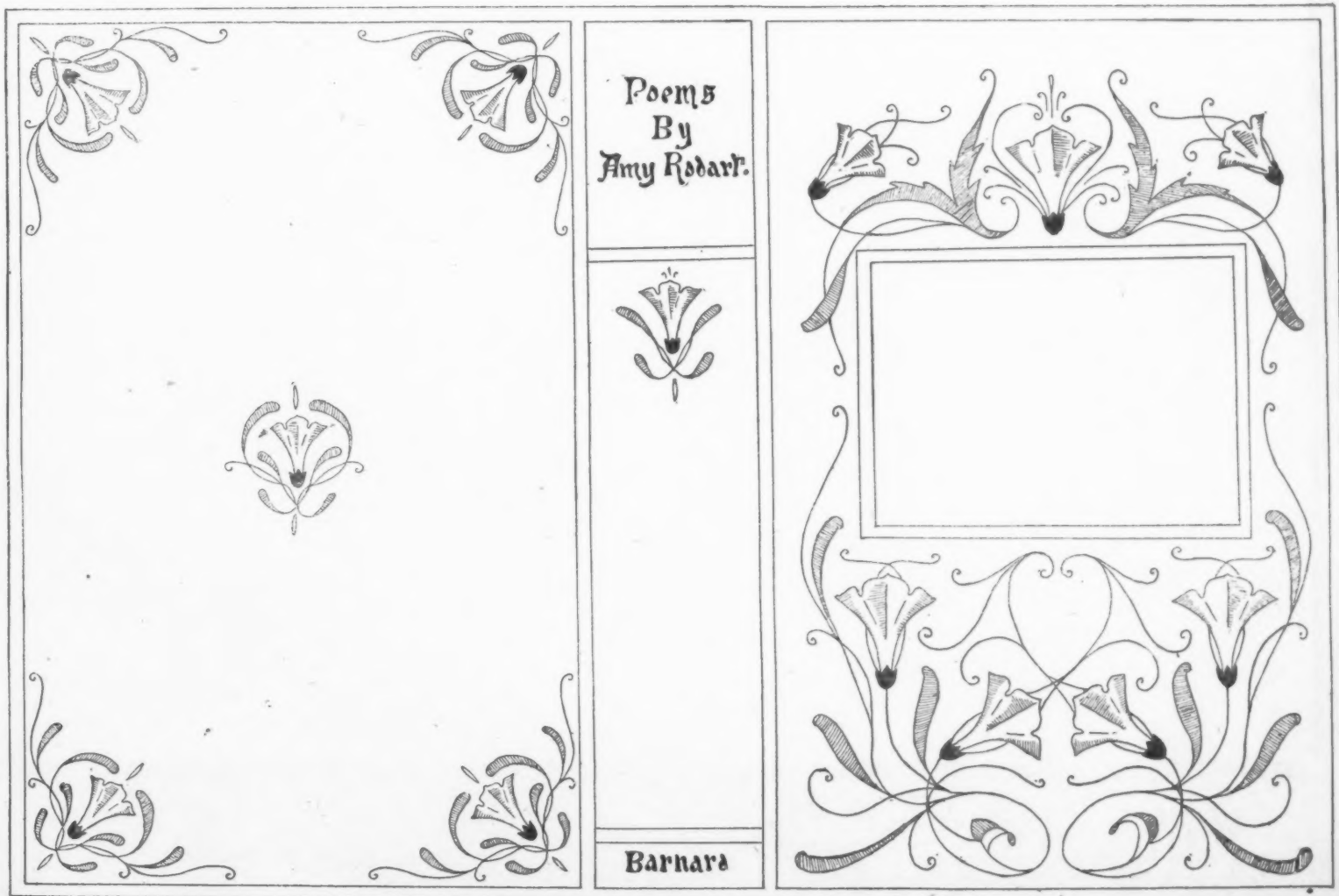
Vol. 27. No. 4. September, 1892.



NO. 1084.—DECORATION FOR A SHAVING CUP.  
By M. L. MACOMBER.



NO. 1085.—DECORATION FOR A SHAVING CUP.  
By M. L. MACOMBER.



NO. 1086.—DESIGN FOR A BOOK COVER. By a PUPIL OF MRS. CORY'S SCHOOL OF INDUSTRIAL ART.









NO. 1091.

NOS. 1088-9-90-1.—PANSY DECORATION FOR MATS, DOILIES AND BORDER.



NO. 1088.



NO. 4089.



NO. 1090.



NO. 1091.









# The Art Amateur Working Designs

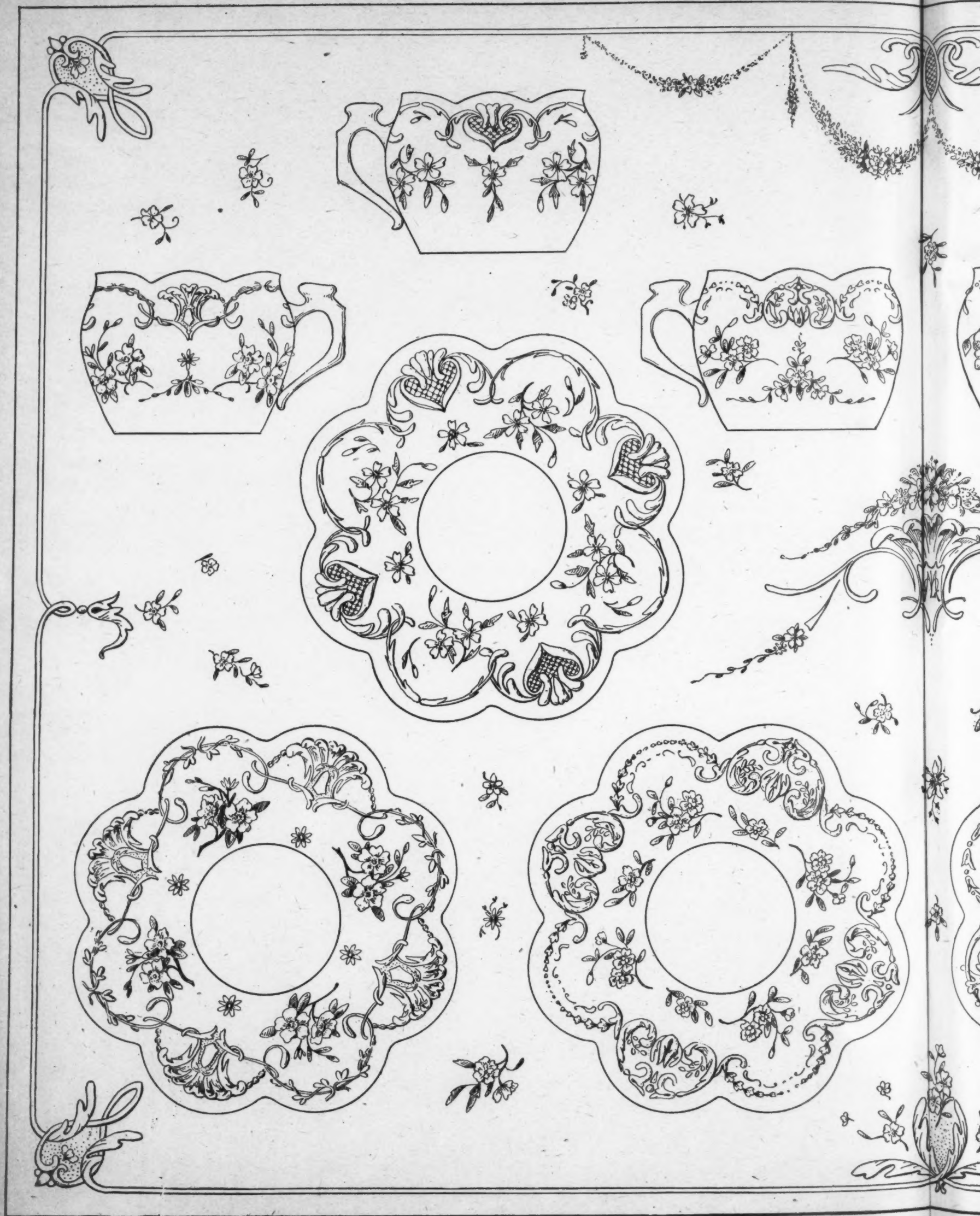
Vol. 27. No. 4. September, 1892.

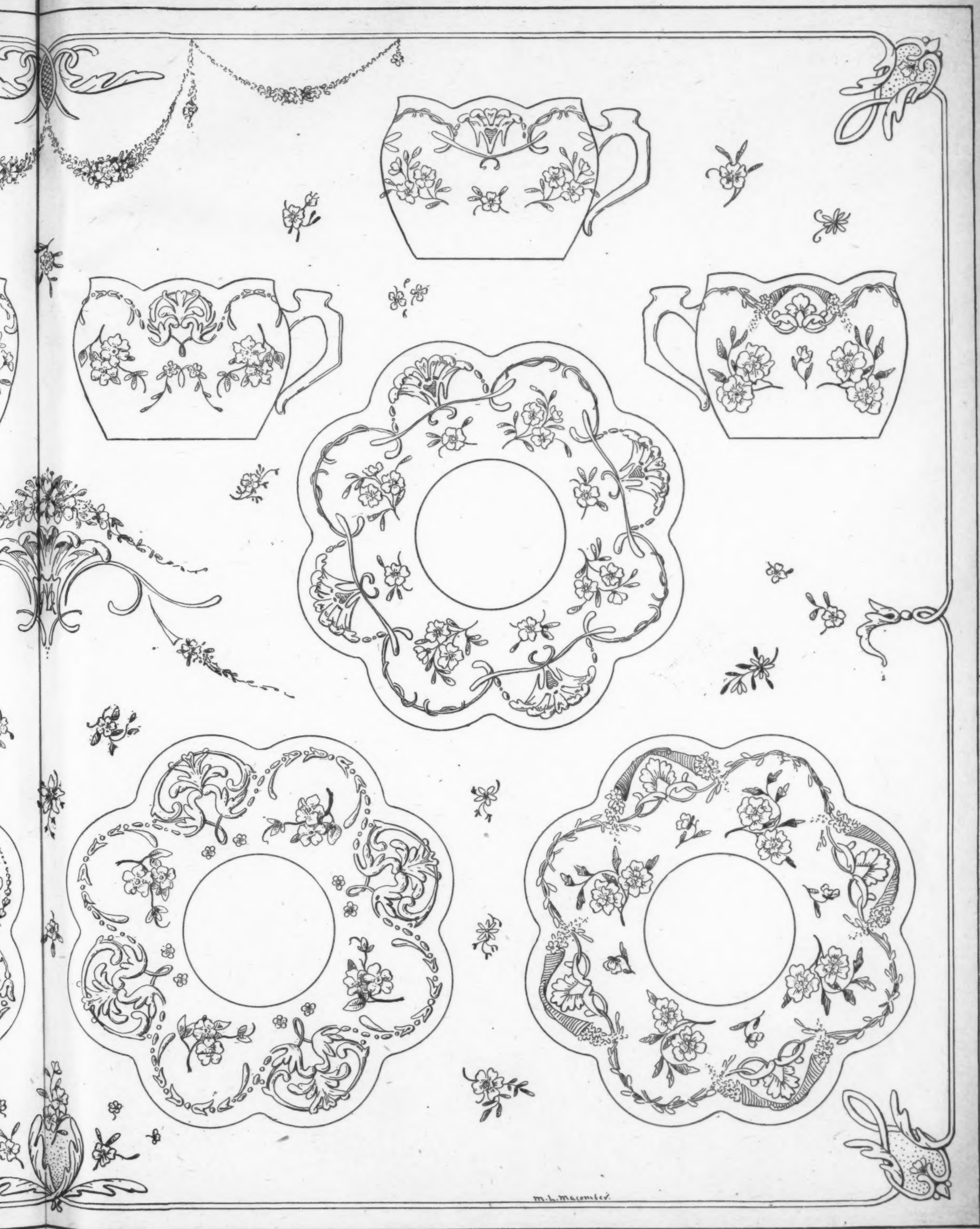


NO. 1093.—SIMPLE DESIGN FOR A BREAD PLATE FOR WOOD CARVING, OR CARD TRAY FOR REPOUSSE' WORK.





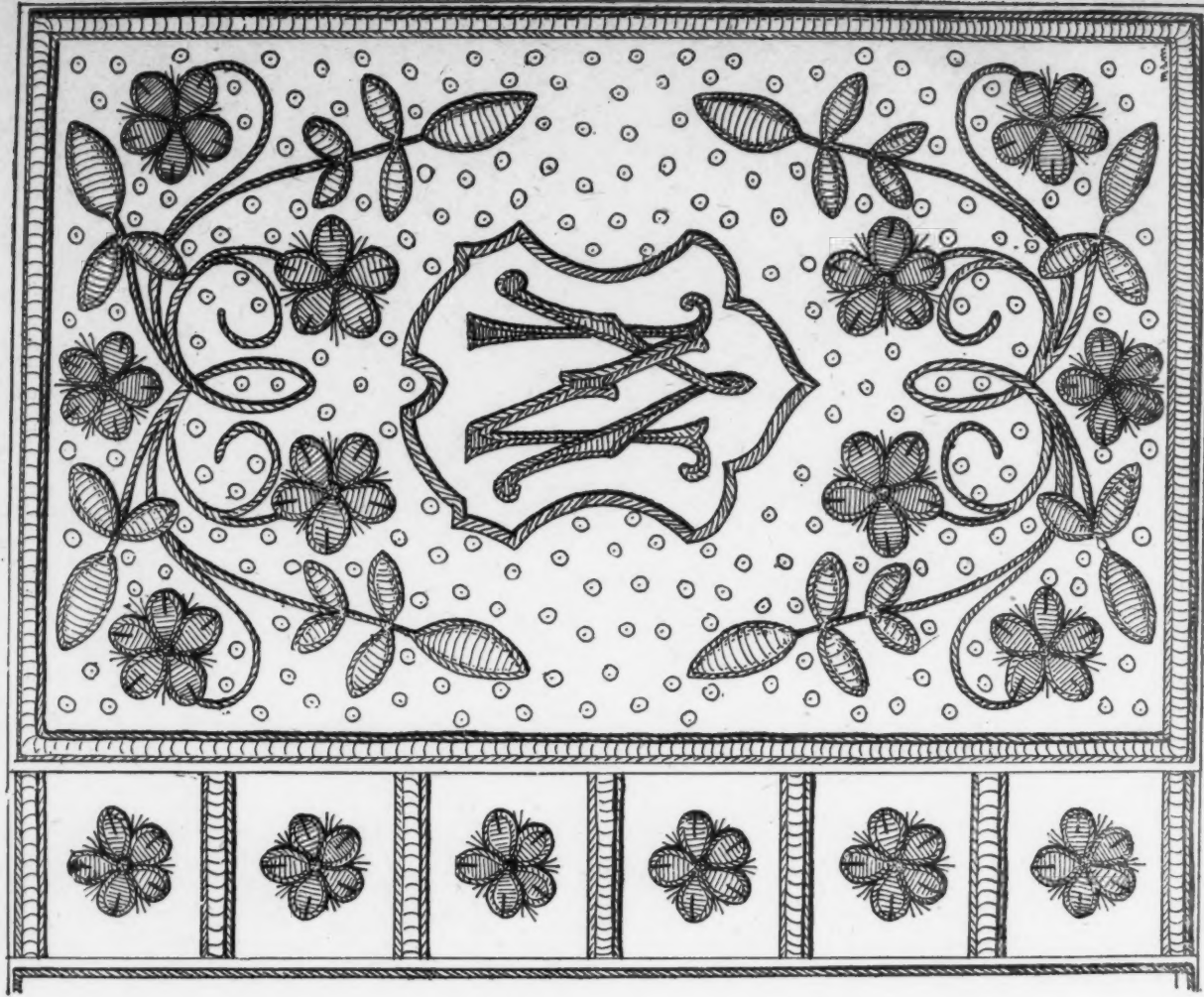
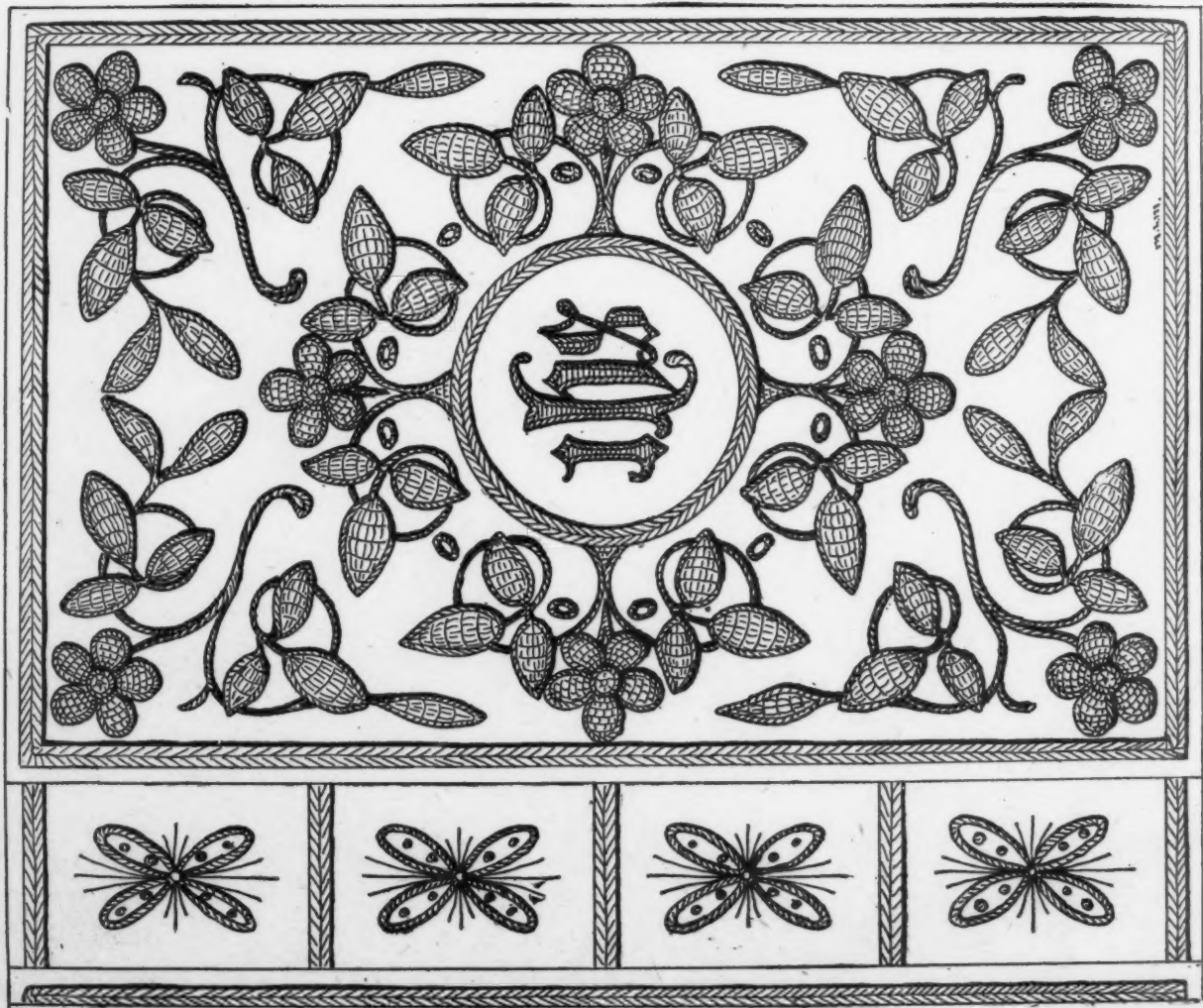






# The Art Amateur Working Designs.

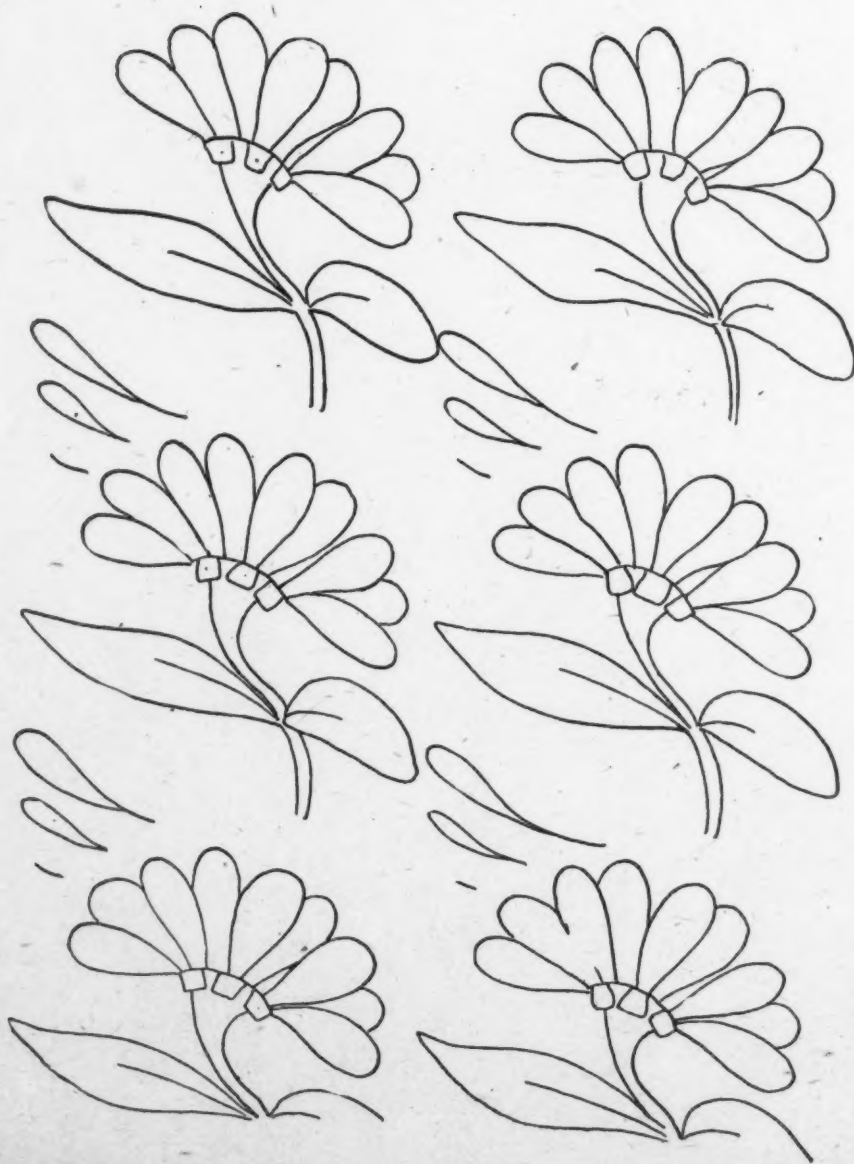
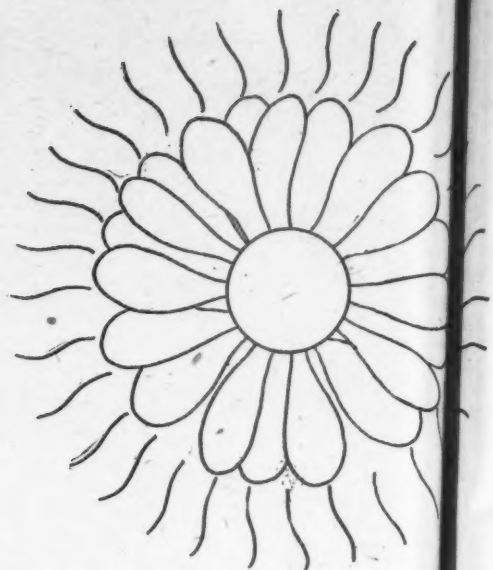
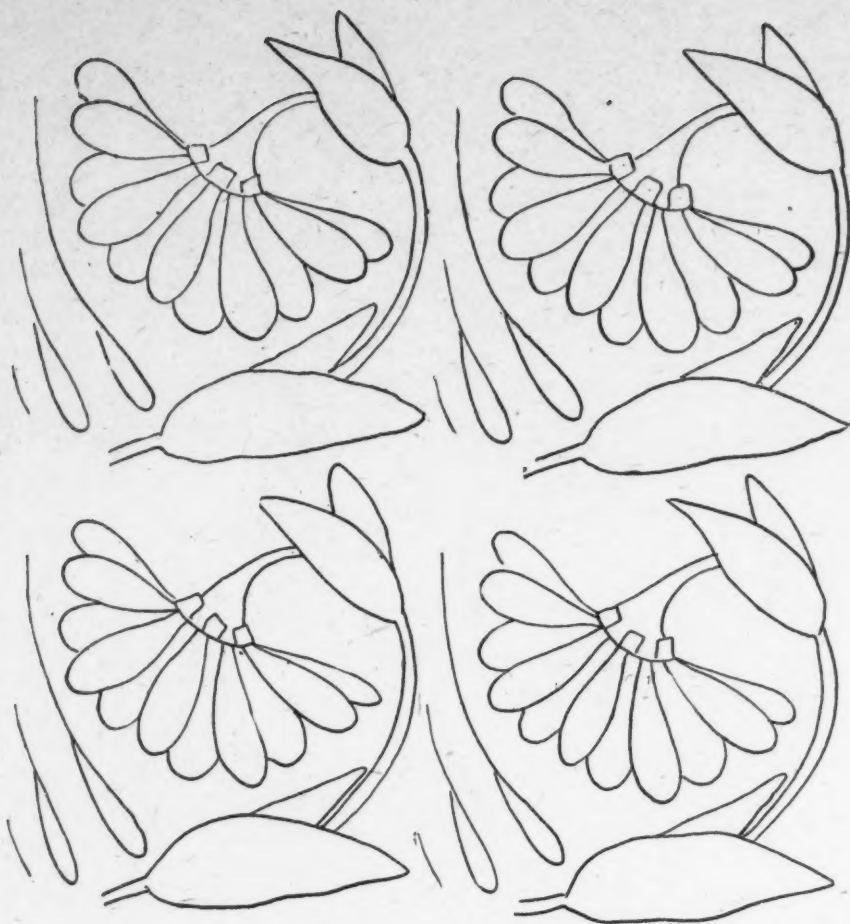
Vol. 27. No. 4. September, 1892.



NO. 1094.—EMBROIDERED BOOK COVERS. See article on "PORTFOLIOS AND READING COVERS," page 95 and page 98.













"GOLDEN-LOCKES." By Hugues Merle.

Copyright 1891, Montague Marks, 23, Union Square, New York.

(ONE OF 40 COLOR PLATES GIVEN WITH CLEAVE'S DESCRIPTION TO THE ART AMATEUR. PRICE \$4.00.)





Unfinished  
Stage.



Copyright, 1892, MONTAGUE MARKS, 37 Union Square, New York.

PROGRESSIVE PAINTING STUDY, By James H.

The Art Amateur.













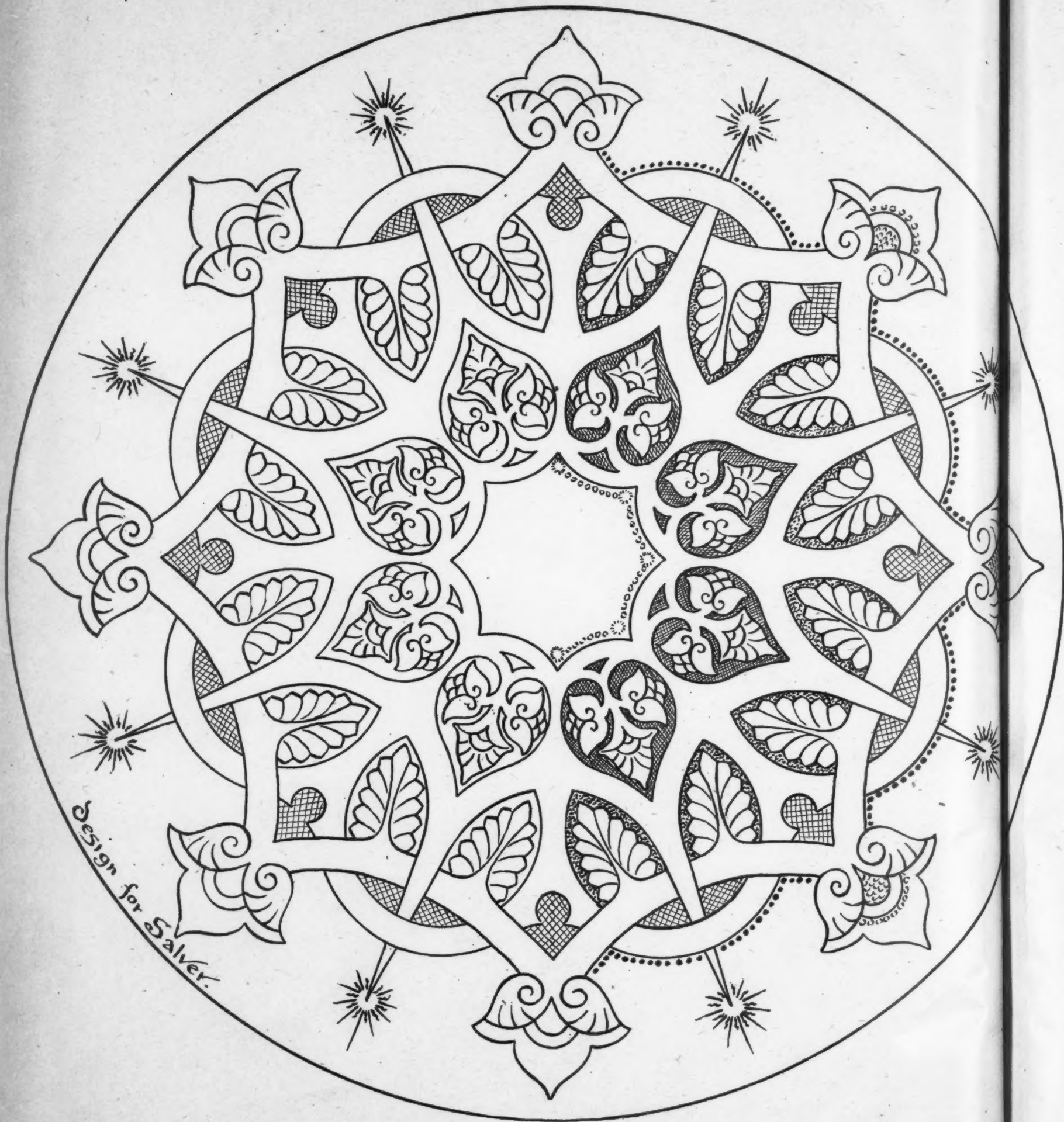






# The Art Amateur Working Designs.

Vol. 27. No. 5. October, 1892.



NO. 1102.—DESIGN FOR A SALVER FOR REPOUSSE' WORK.

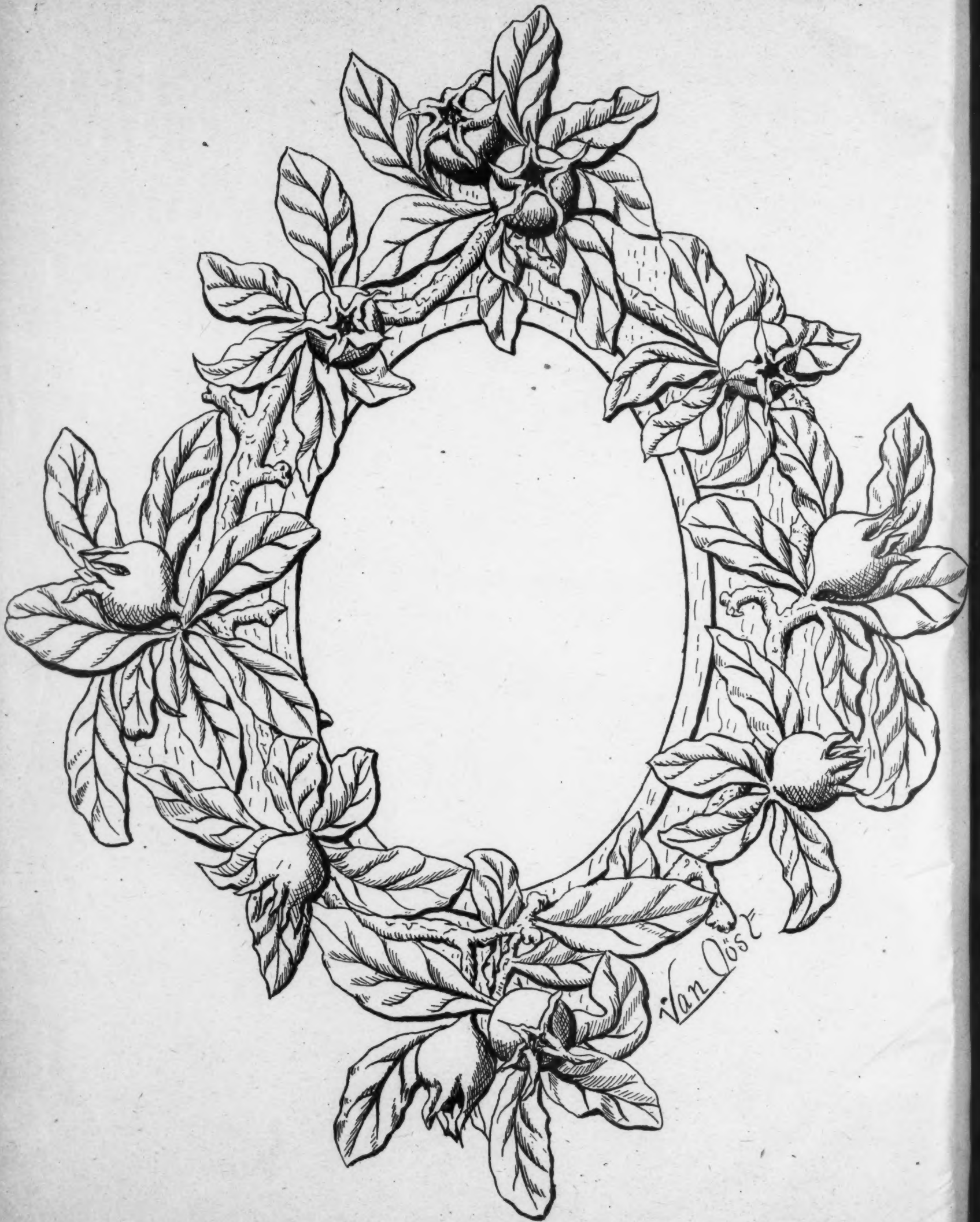


NO. 1099.—DECORATION FOR A PANEL FOR EMBROIDERY. By JULIA L. COLE.



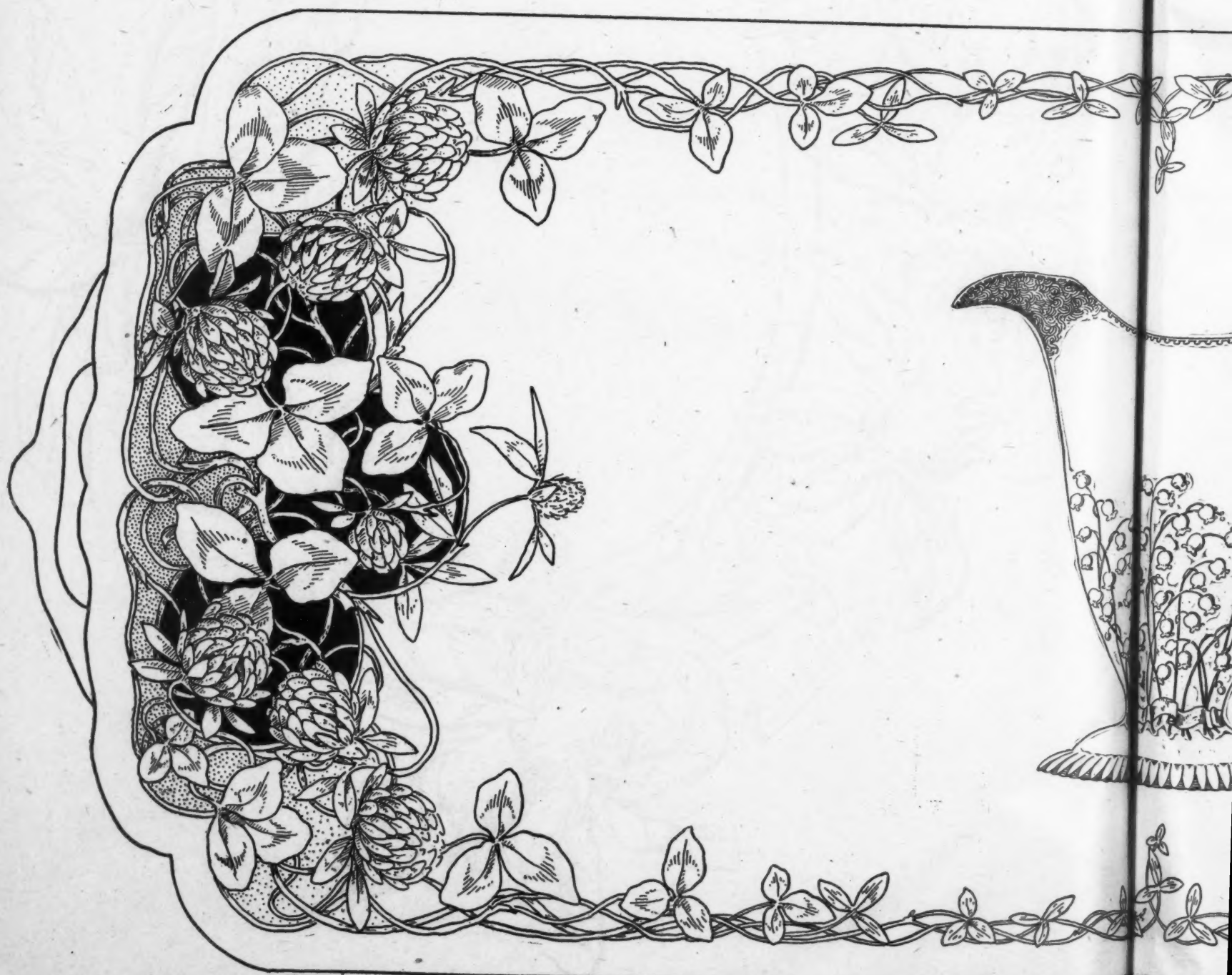
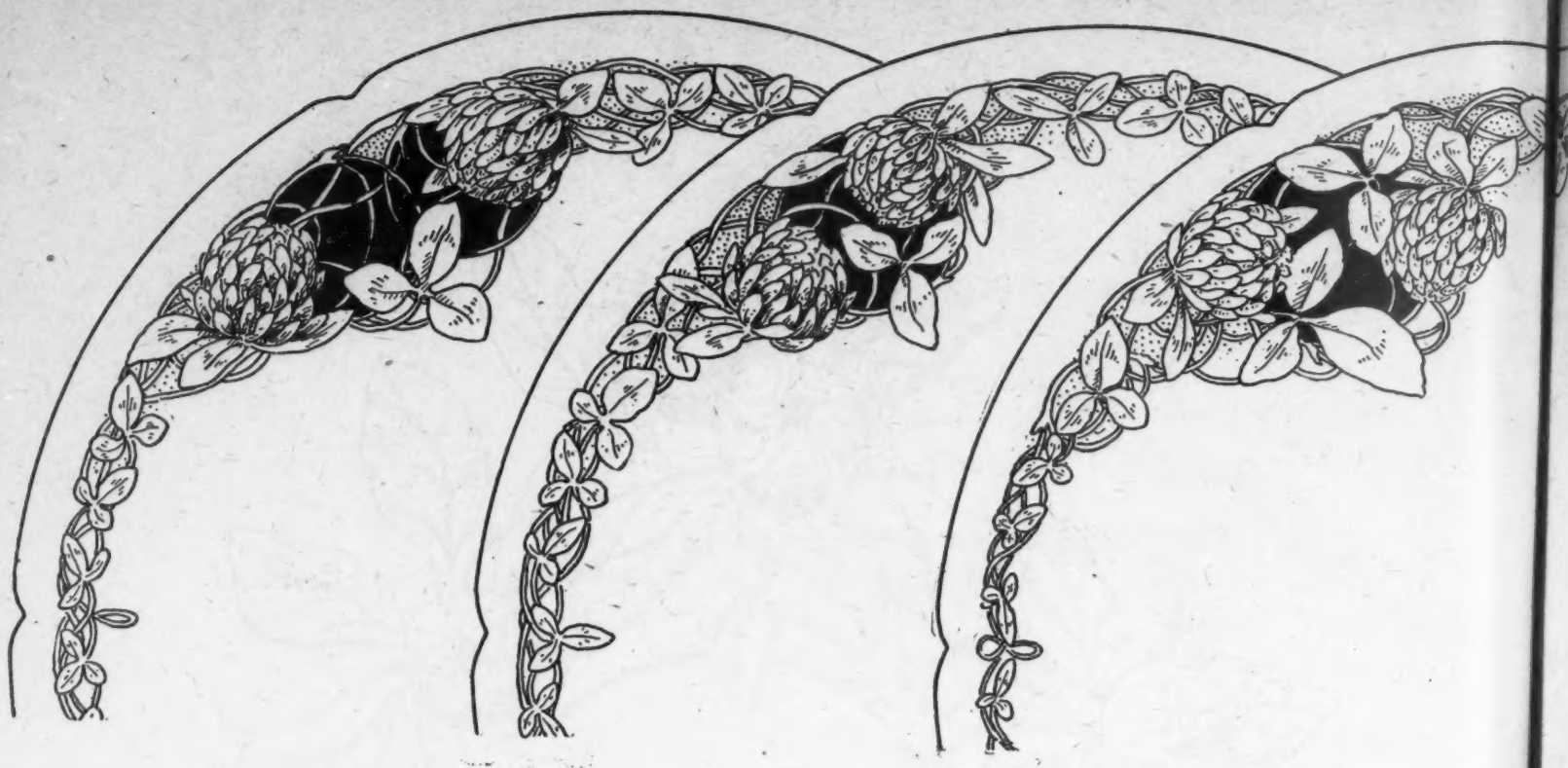
# The Art Amateur Working Designs.

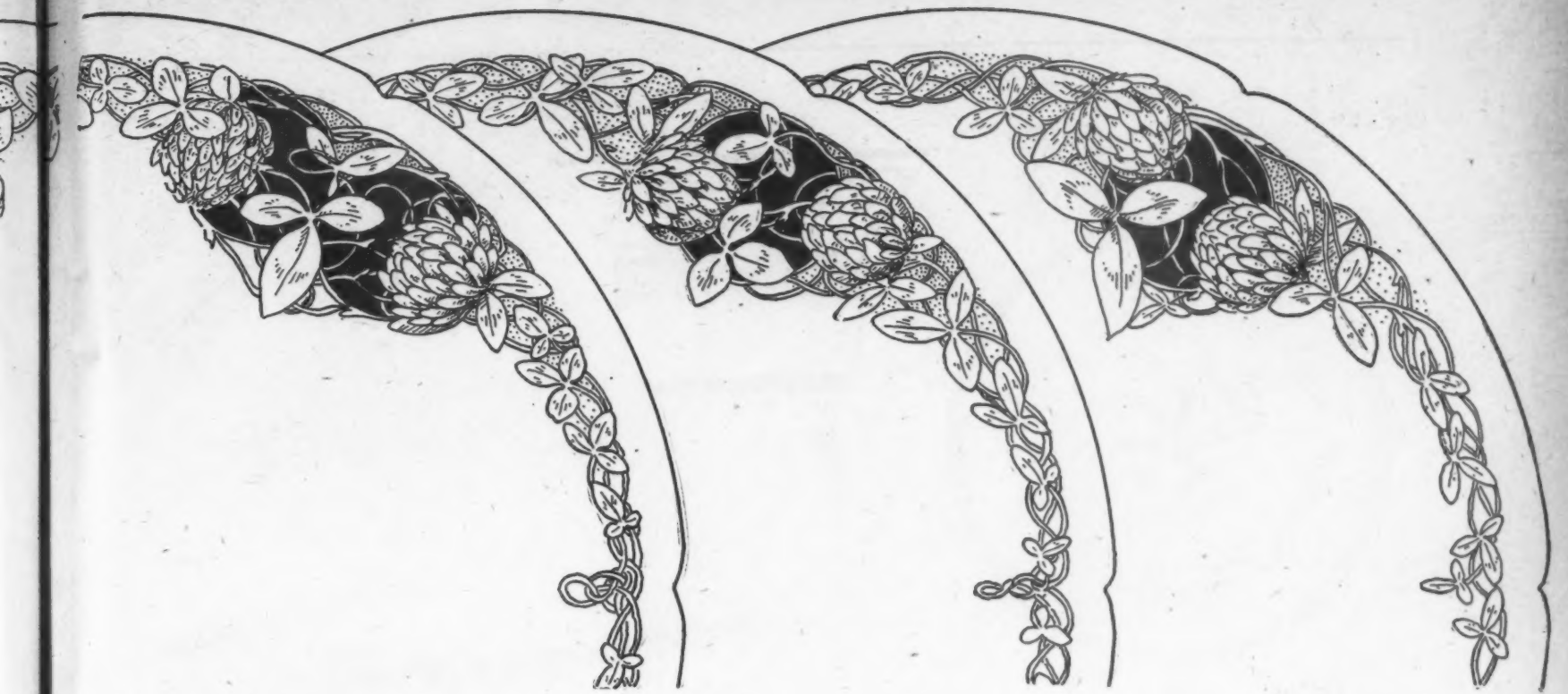
Vol. 27. No. 5. October, 1892.









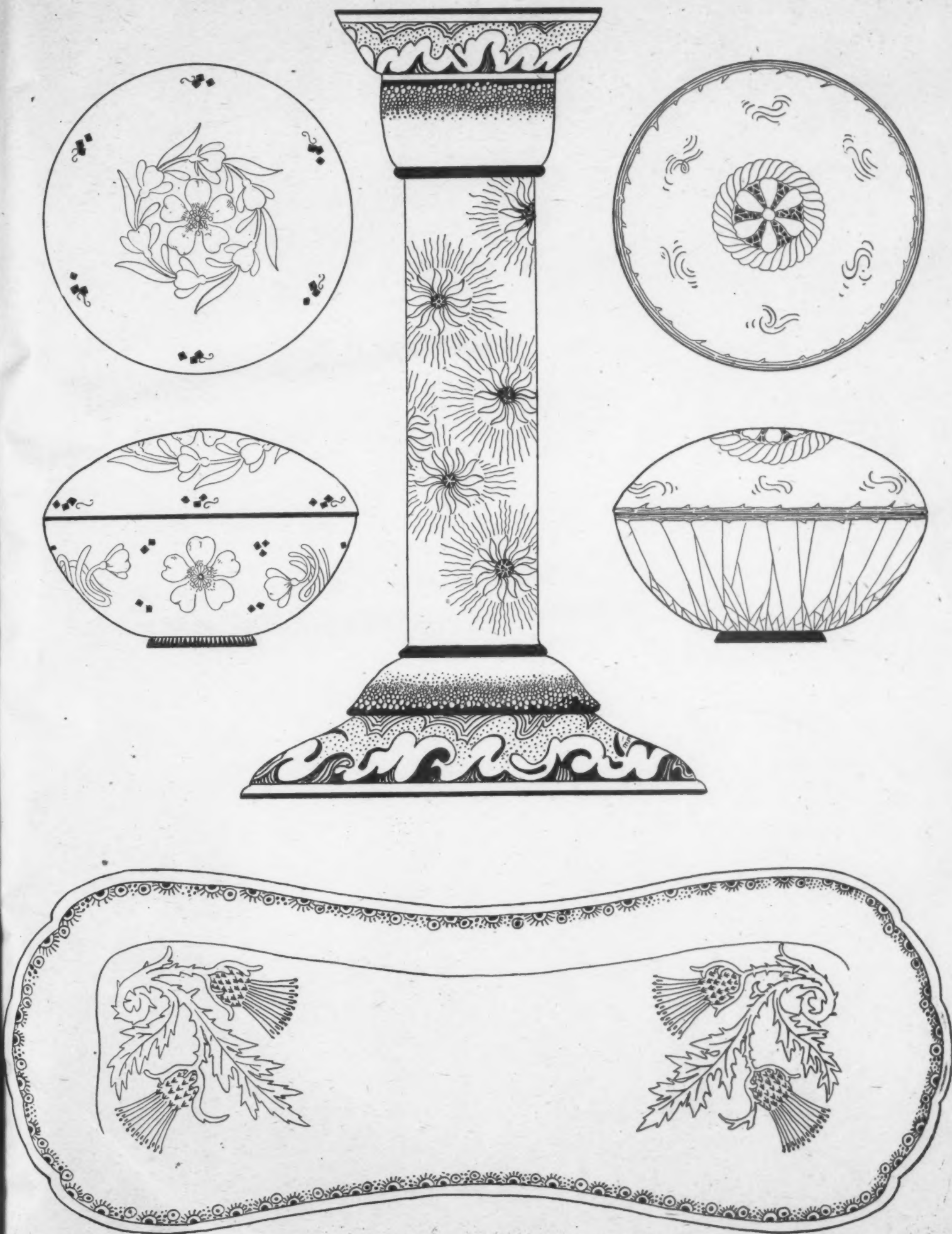






# The Art Amateur Working Designs.

Vol. 27. No. 5. October, 1892.







BRUCE CRANE

WINTER LANDSCAPE, BY BRUCE CRANE

Copyright, 1902, MONTAIGNE MANS, 23 Union Square, New York.







Paul de Longpré.

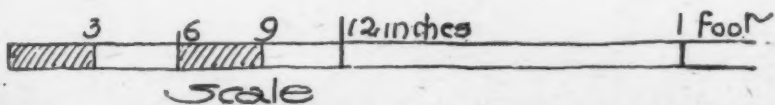
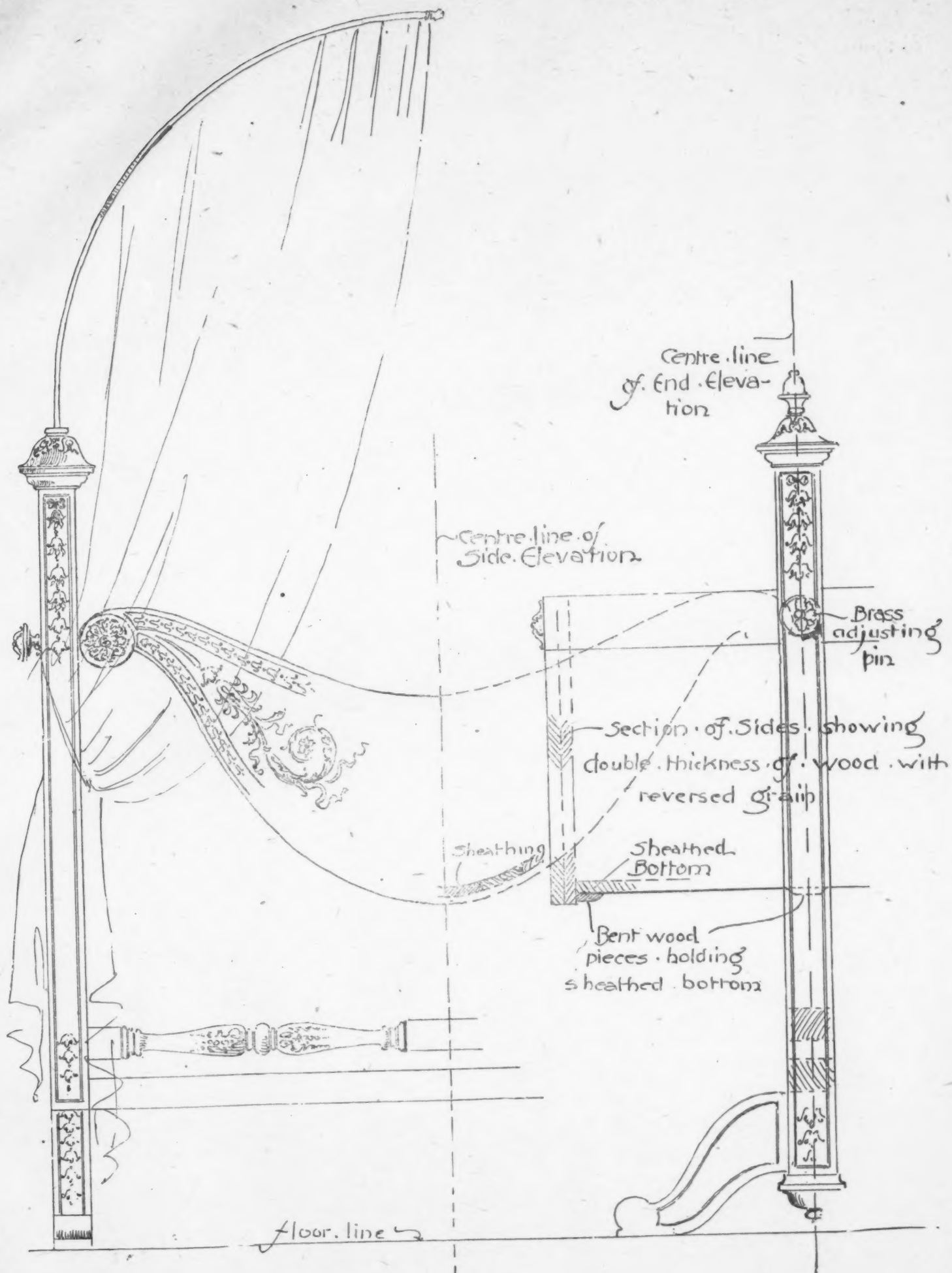






# The Art Amateur Working Designs.

Vol. 27. No. 6. November, 1892.



NO. 1104.—WORKING DRAWING OF A CRADLE IN "FIRST EMPIRE" STYLE. By F. G. S. BRYCE.

PUBLISHED IN SEPTEMBER, 1892.







# Our Working Designs.

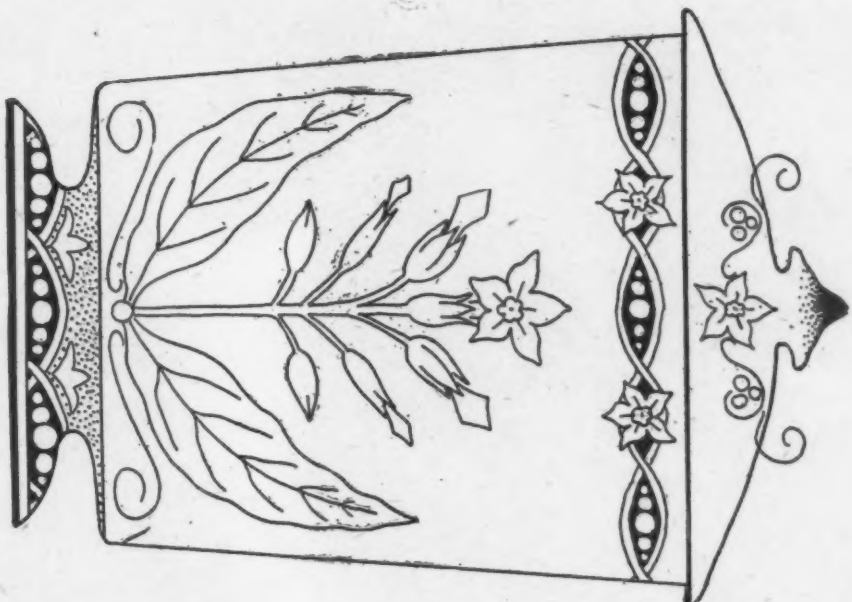
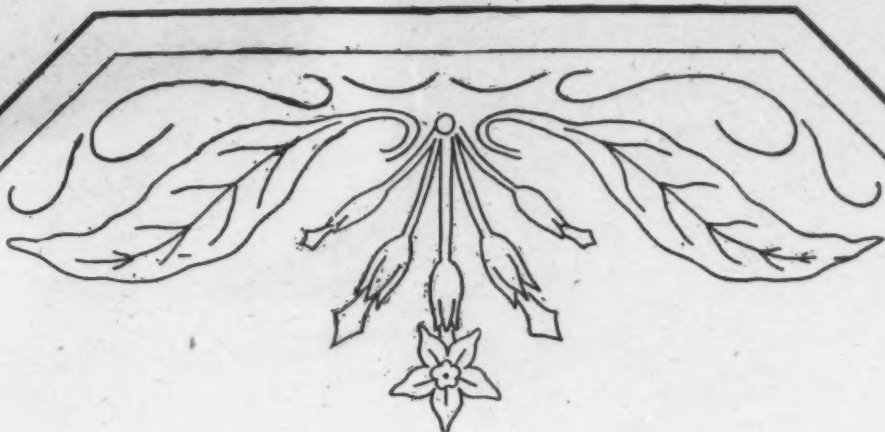
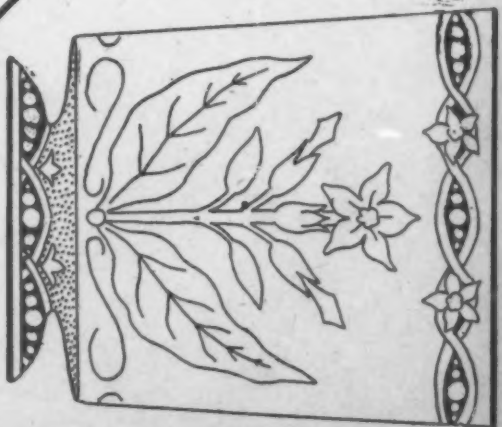
No. 6, November, 1892.



FOR A PUNCH BOWL. By M. L. MACOMBER.









# The Art Amateur Working Designs.

Vol. 27. No. 6. November, 1892.



NOS. 1108-9.—DECORATION FOR A MILK BOWL AND PLATE. By M. L. MACOMBER.







# The Art Amateur Working Designs.

Vol. 27. No. 6. November, 1892.

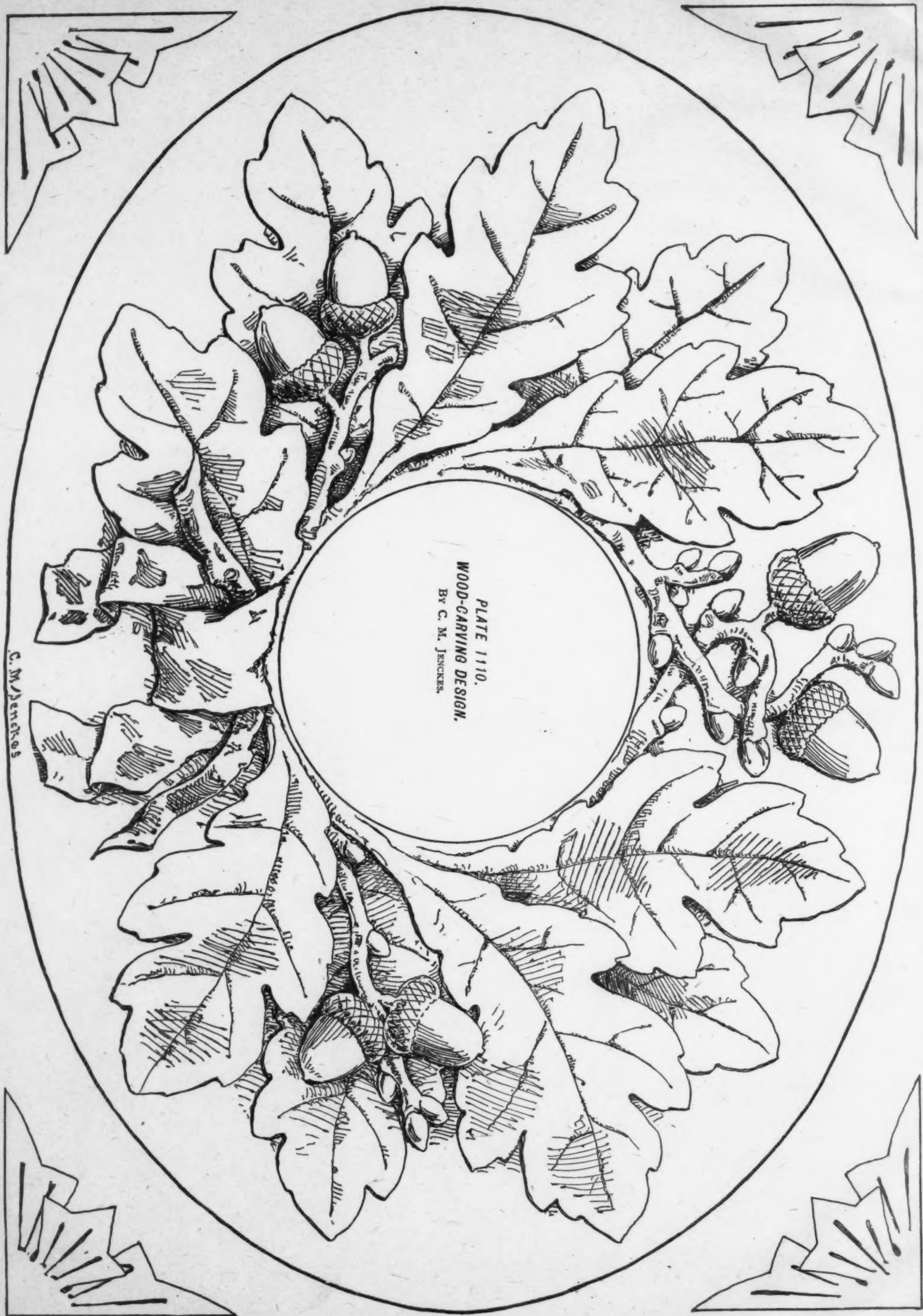


NO. 1105.—EMBROIDERY DESIGN. By M. L. MACOMBER.

igns.







C. M. Jenckes







CHRYSANTHEMUMS AND GOLD DISK MOTIVE.

BY LISBETH COMYNS.













ARROW-HEAD DECORATION.

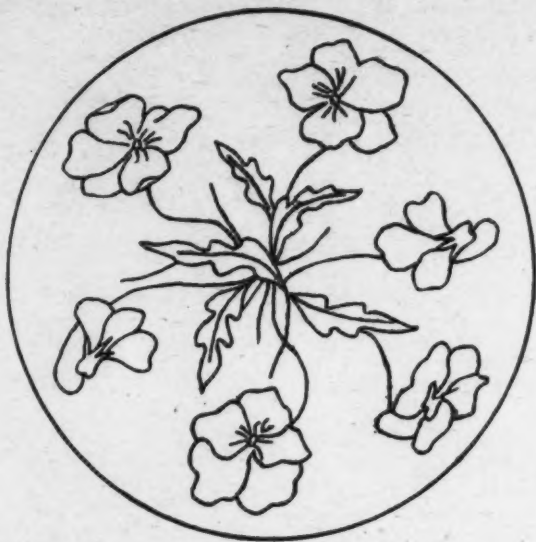
By H. A. CROSBY.



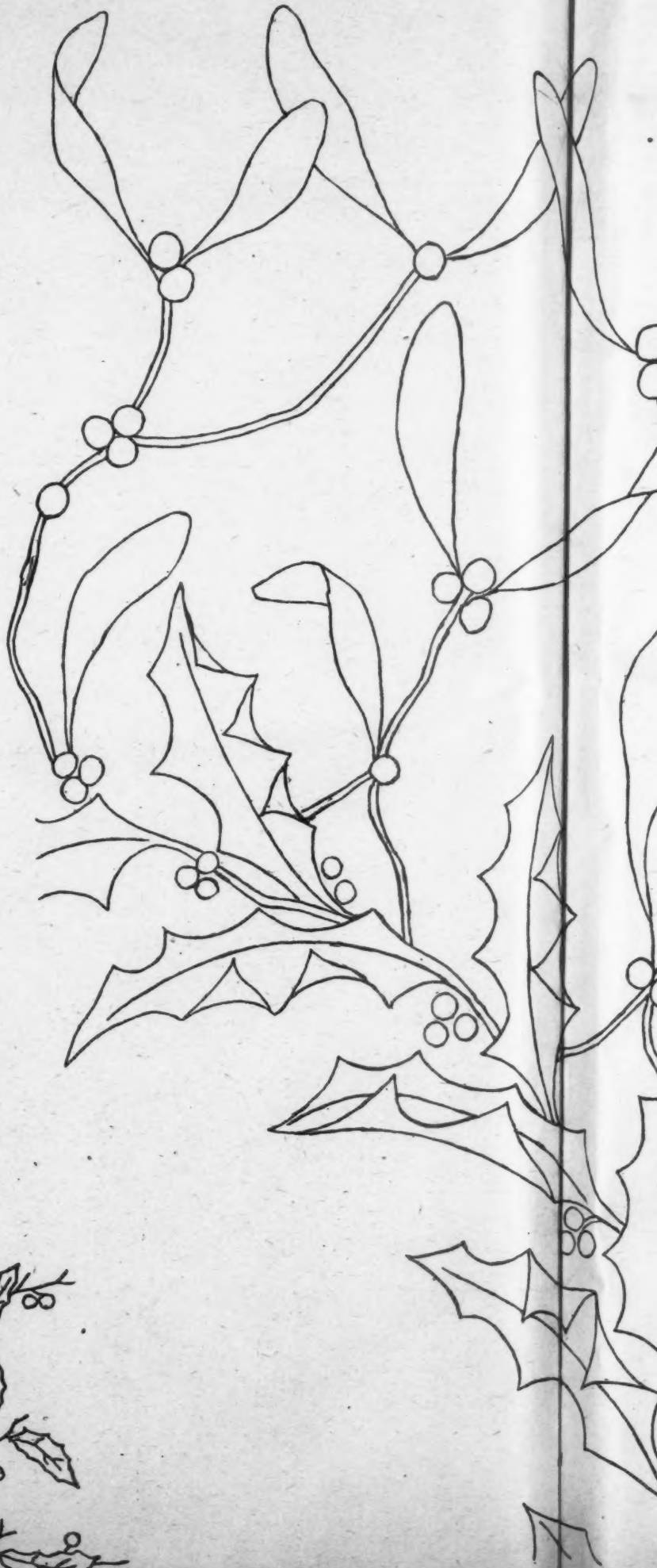




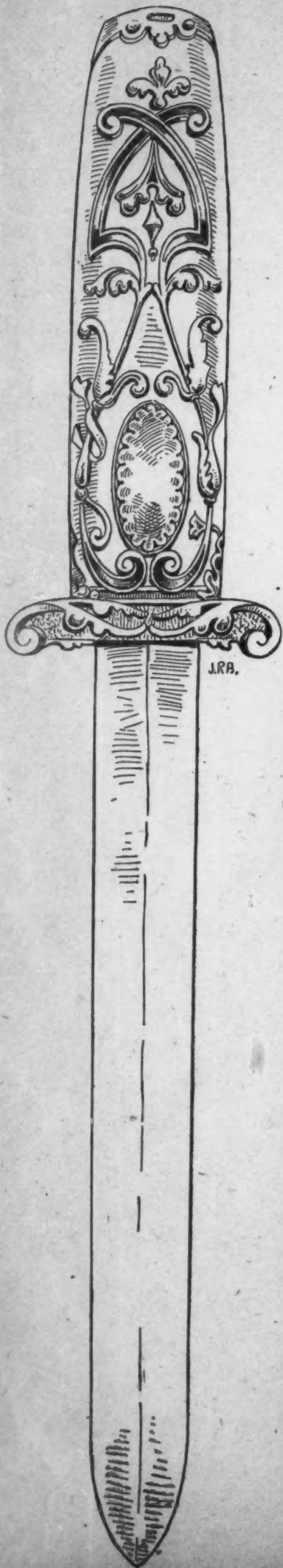
NO. 1123.—CORN FLOWER DECORATION FOR A DOILEY.



NO. 1124.—PANSY DECORATION FOR A DOILEY.



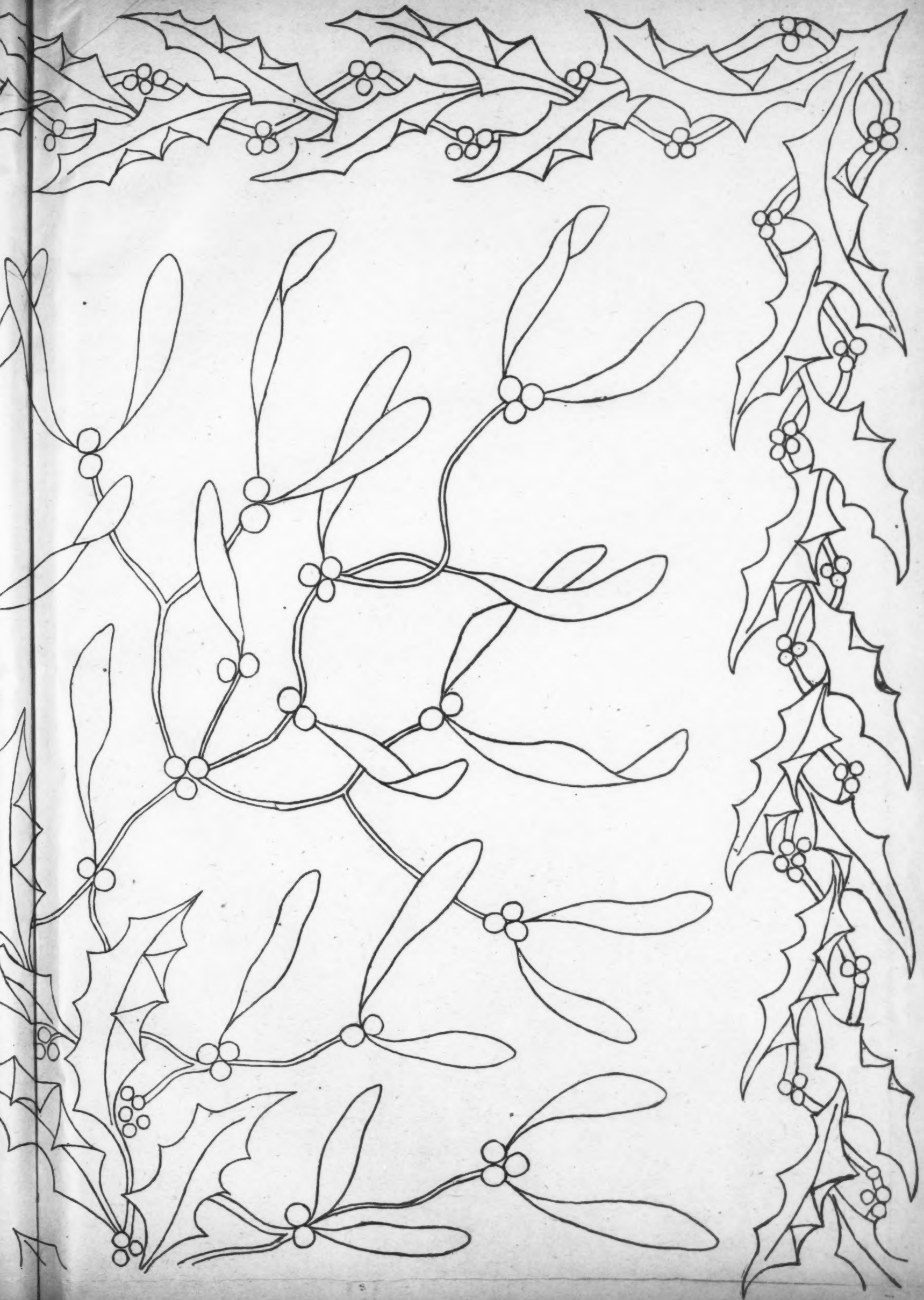
NO. 1125.—HOLLY DECORATION



NO. 1126.—PAPER KNIFE AND SHIELD FOR WOOD-

# The Art Amateur Working Designs.

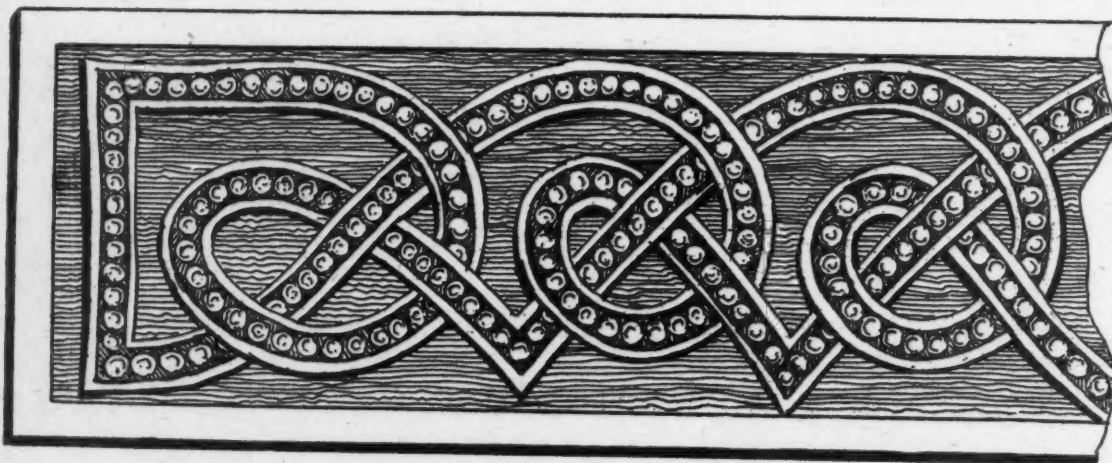
Vol. 28. No. 1. December, 1892.







NO. 1112-13.—SALAD FORK AND SPOON. FOR WOOD-CARVING. By J. R. BACON.



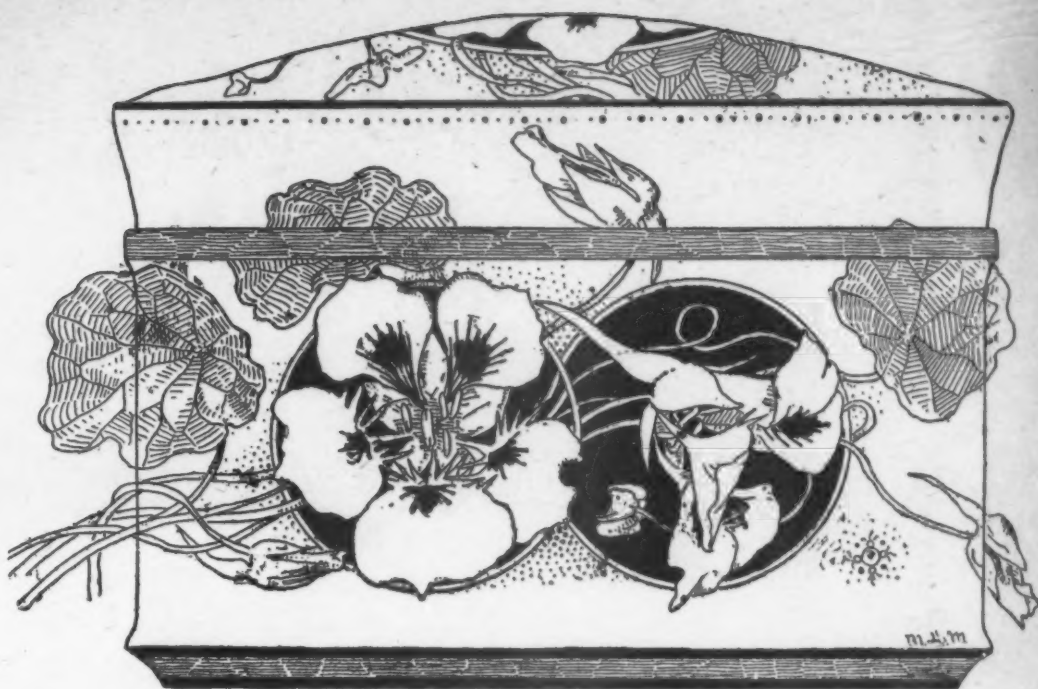
NO. 1114.—CELTIC BORDER FOR WOOD-CARVING. By WILLIAM FALKNER.



NO. 1115.—DECORATION FOR A BELL. FOR ETCHING OR REPOUSSE' WORK.  
By A PUPIL OF THE HERKOMER SCHOOL.

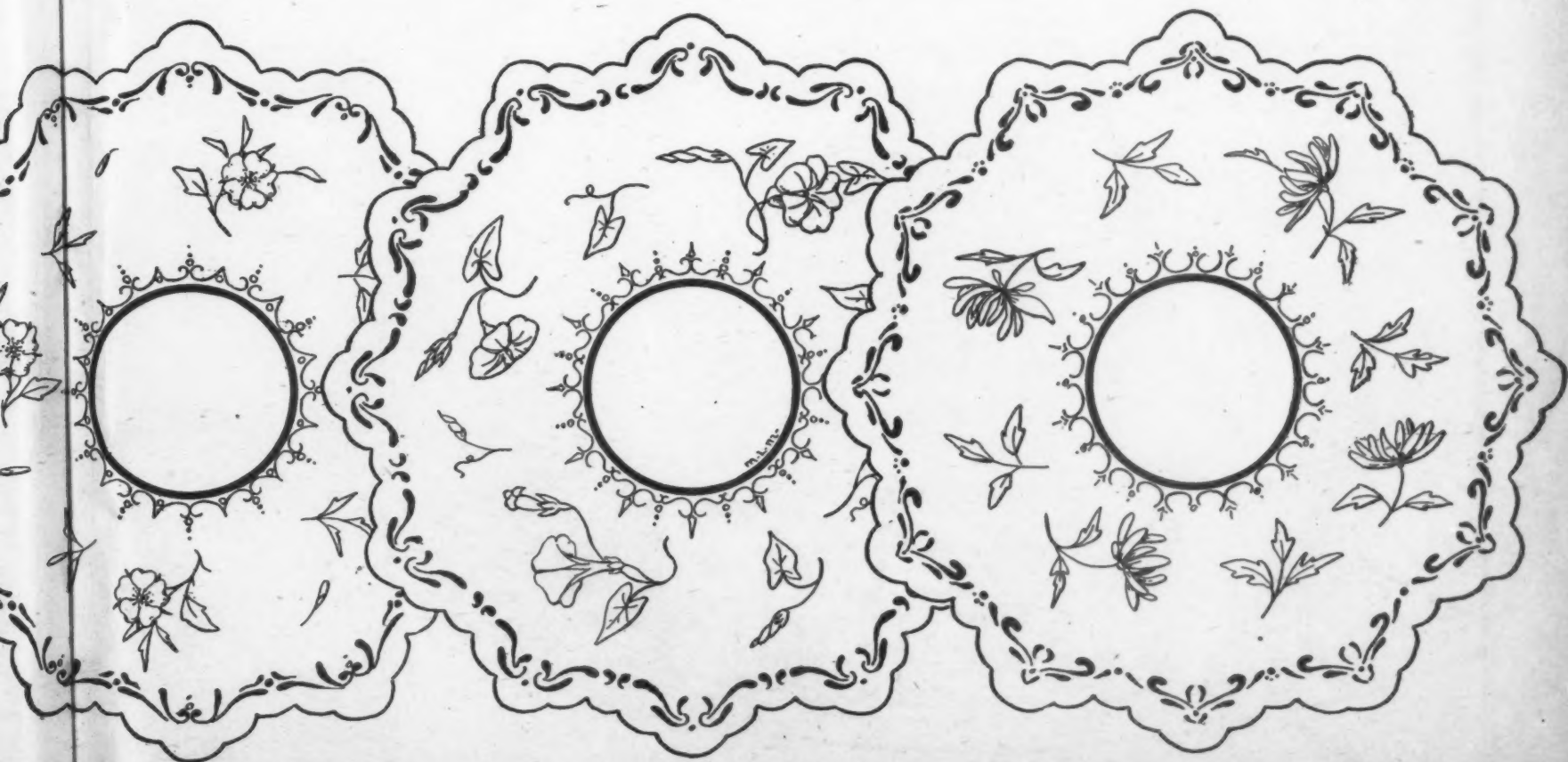


DECORATION FOR THE TOP OF THE COLLAR-BOX.



NO. 1121.—NASTURTIUM DECORATION FOR A COLLAR-BOX.

By M. L. MACOMBER.



1122.—A SET OF SIX COFFEE CUPS AND SAUCERS.—By M. L. MACOMBER.



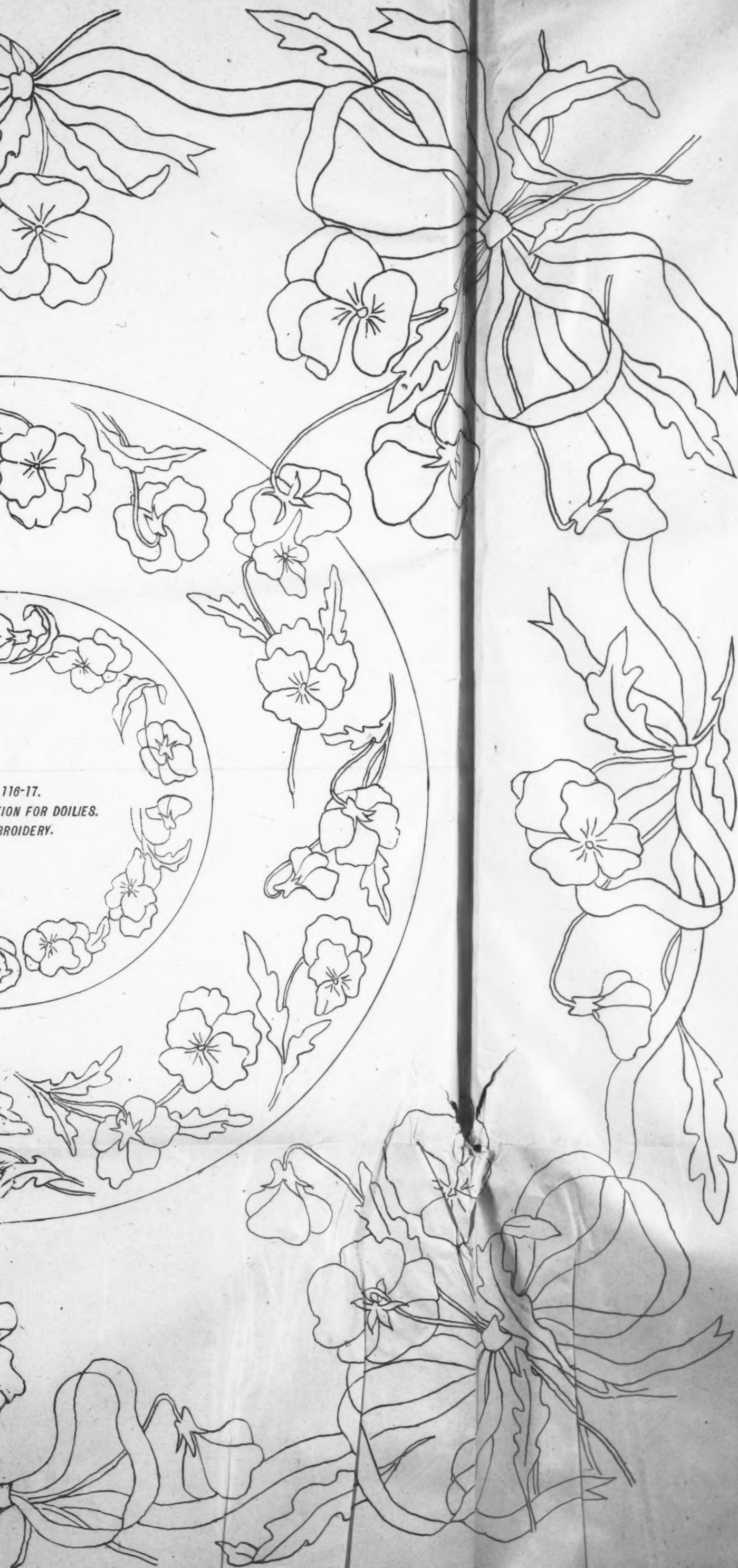


NOS. 116-17.  
PANSY DECORATION FOR DOILIES  
FOR EMBROIDERY.



# The Art Amateur Working Designs.

Vol. 28. No. 1. December, 1893.



116-17.  
ION FOR DOILIES.  
BROIDERY.

FOR A CENTRE-PIECE FOR EMBROIDERY  
BRUCE.

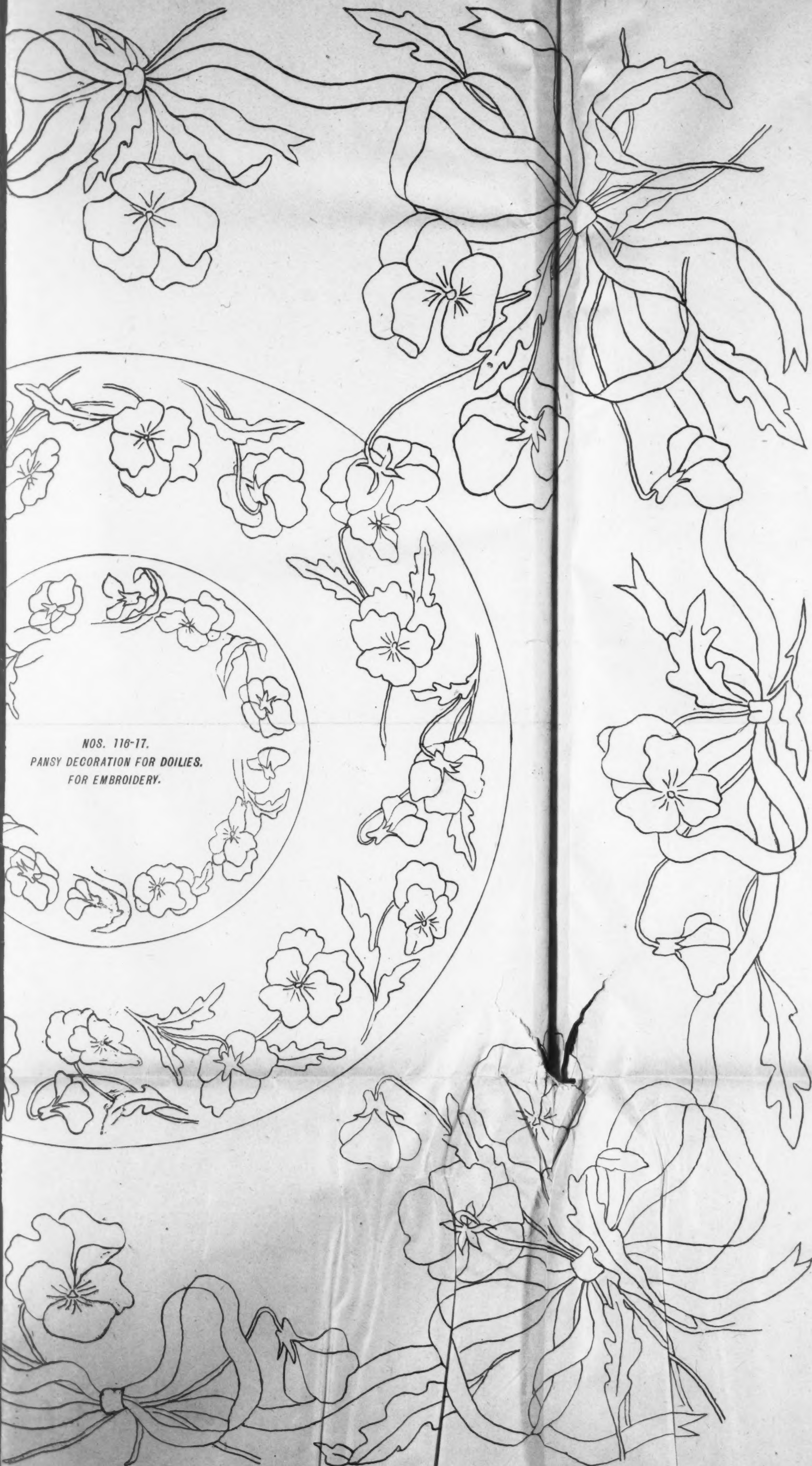


NO. 1119.—SIX FLOWER DOIL  
BUTTERCUPS, DAISIES, PANSIES, WILD ROSE



# The Art Amateur Working Designs.

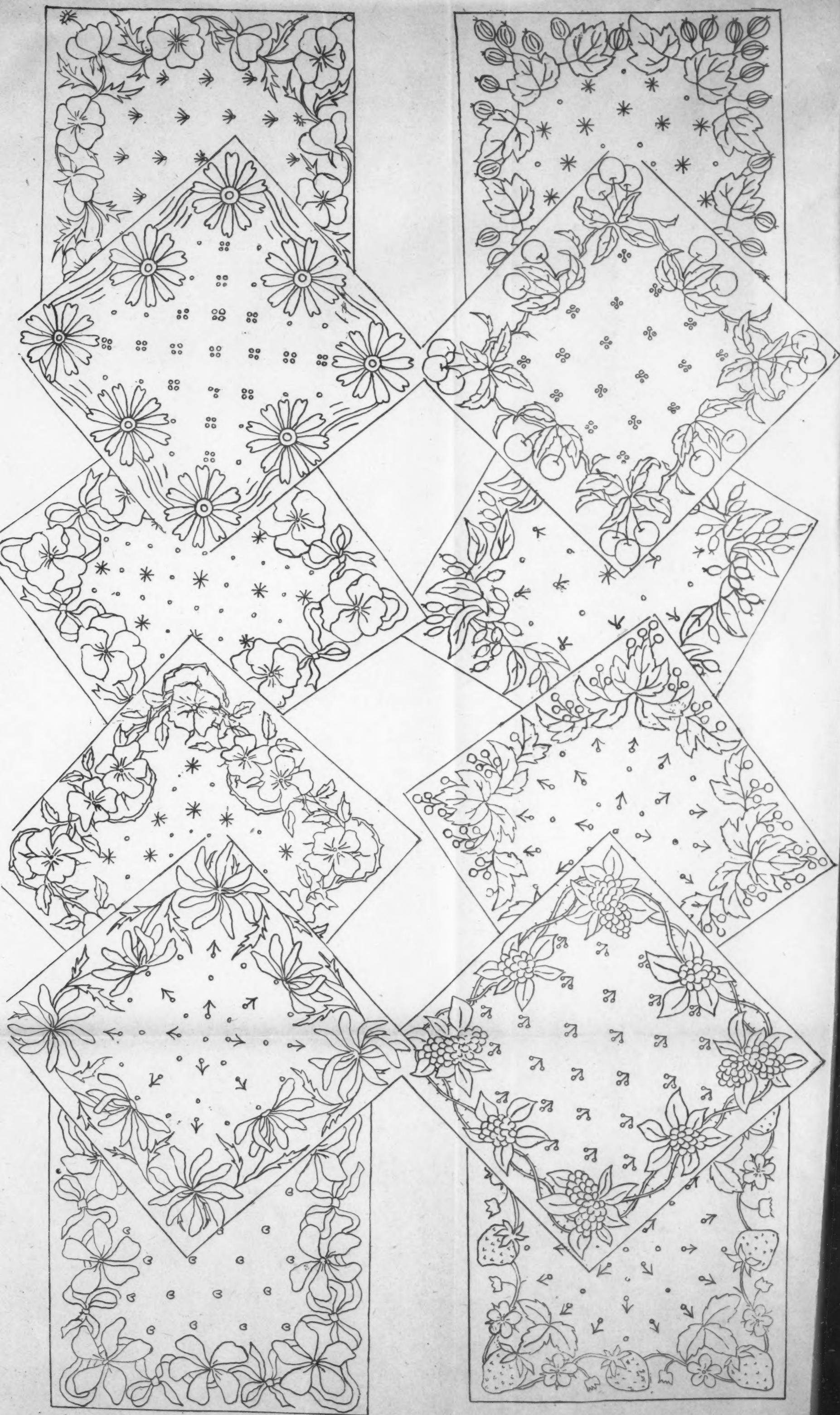
Vol. 28. No. 1. December, 1892.



NOS. 116-17.  
PANSY DECORATION FOR DOILIES.  
FOR EMBROIDERY.

RIBBON DECORATION FOR A CENTRE-PIECE FOR EMBROIDERY.  
By M. BARNES-BRUCH.





NO. 1119.—SIX FLOWER DOILIES. By M. BARNES-BRUCE.  
BUTTERCUPS, DAISIES, PANSIES, WILD ROSES, CHRYSANTHEMUMS, AND VIOLETS.

NO. 1120.—SIX FRUIT DOILIES. By M. BARNES-BRUCE.  
GOOSEBERRY, CHERRY, BARBERRY, CURRANT, BLACKBERRY, STRAWBERRY.





FRANCIS JONES





A STUDY OF STILL LIFE.

THE ART AMATEUR.

No. 2

Langdon.









"MELODY." For China Painting.

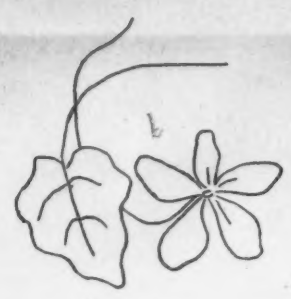
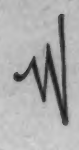
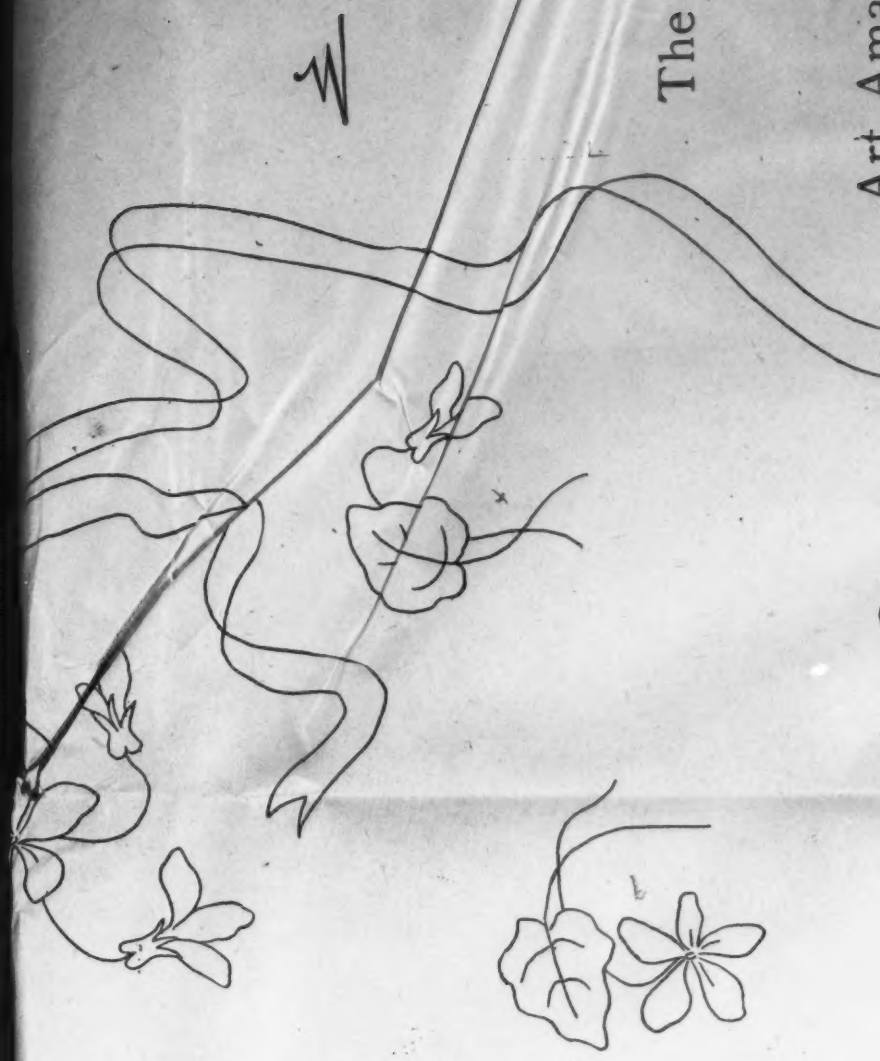
(One of 36 Color Studies given with a year's subscription, to THE ART AMATEUR, Price \$4.00.) Copyright, 1891. Montague Marks, 23 Union Square, New York.

By Lisbeth B. Combs

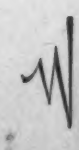




The



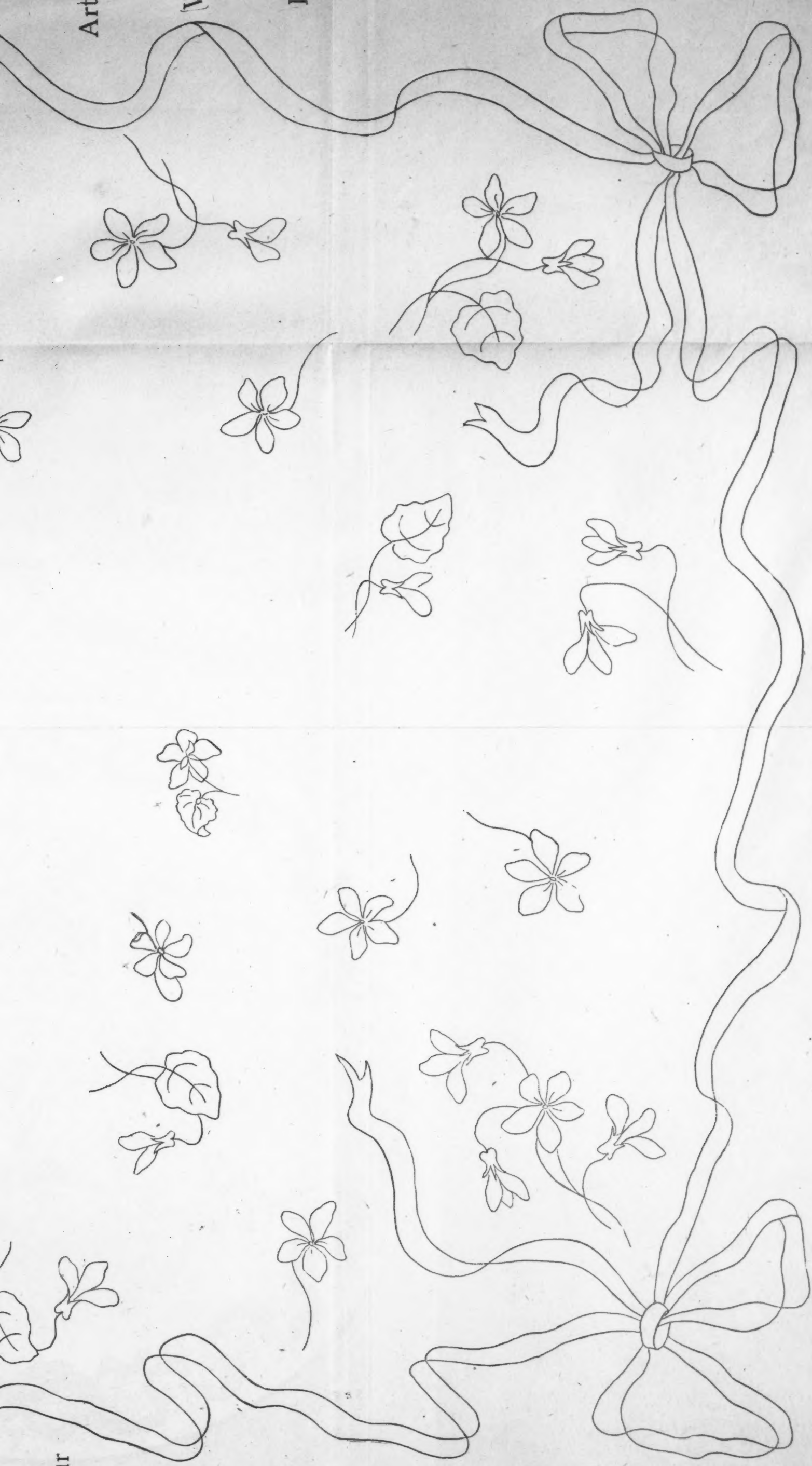
The



Art Amateur

Working

Designs.



Art Amateur

Working

Designs.

NO. 1135—CENTRE PIECE FOR EMBROIDERY. By M. BARNES-BRUCE.





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Art Amateur

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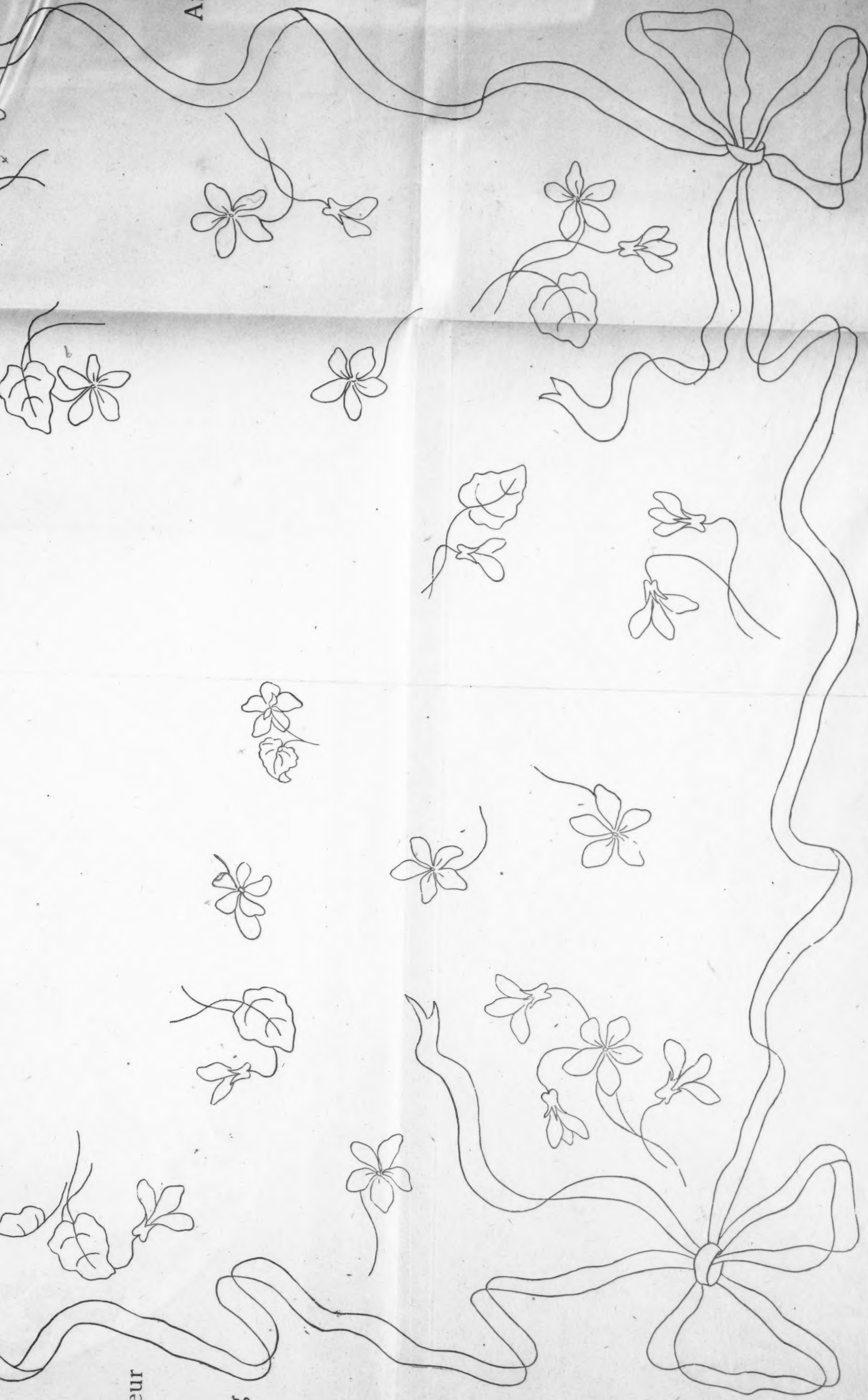
Designs.

The

Art Amateur

Working

Designs.

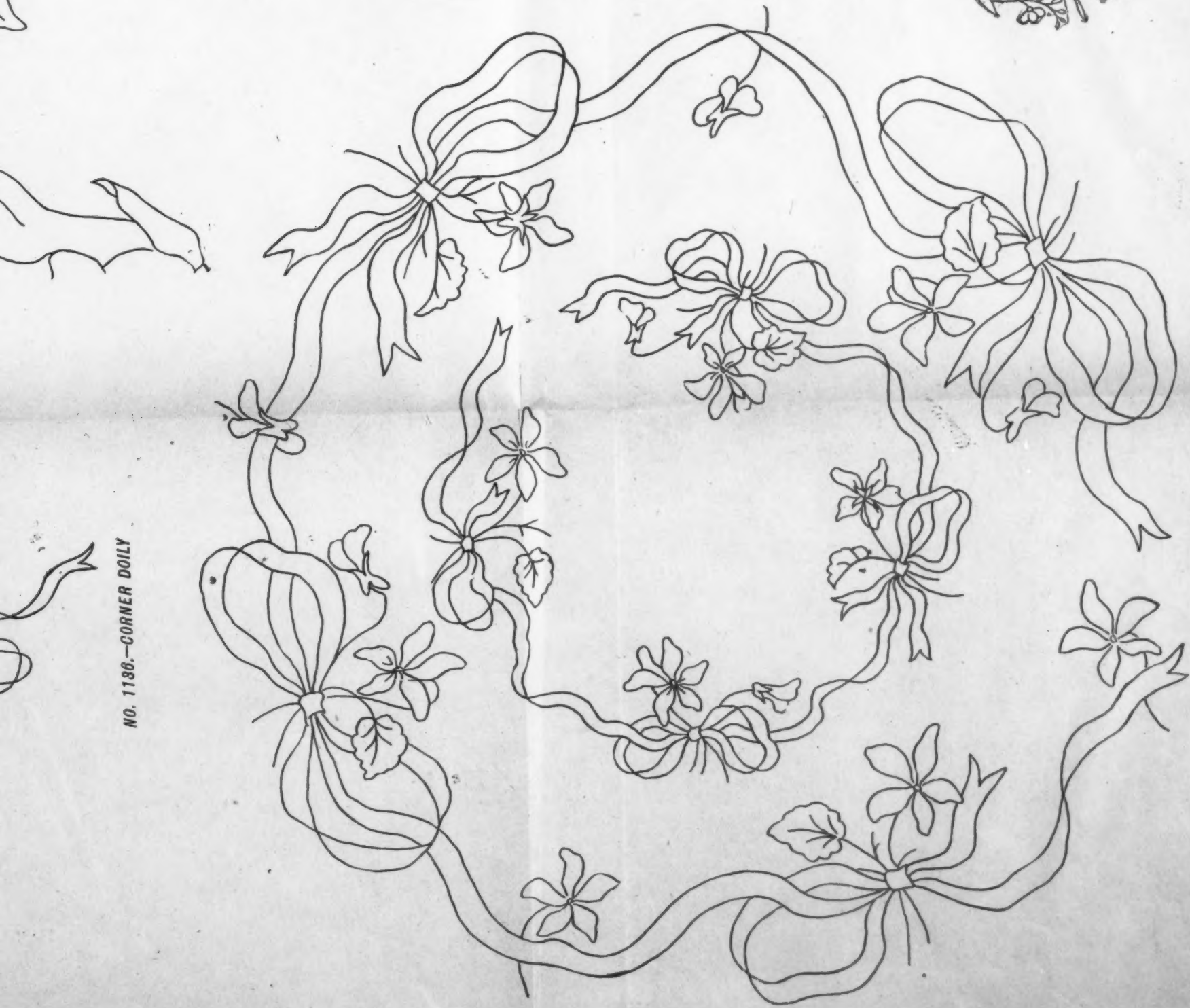








NO. 1186.—CORNER DOLLY

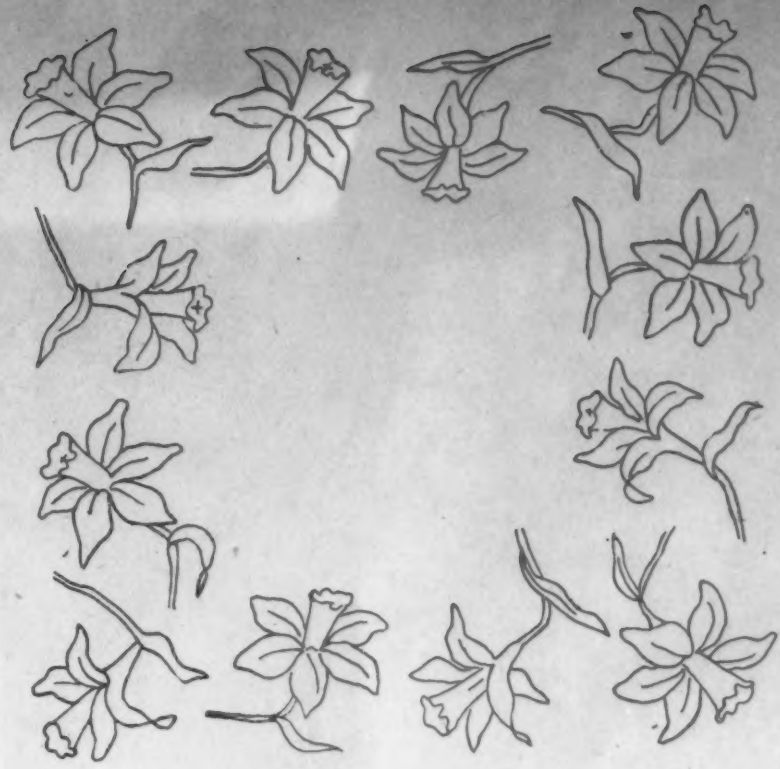


NOS. 1138-9.—BON-BON AND COFFEE DOLLIES. By M. BARNES-BRUCE.

NO. 1137.—CENTRE PIECE FOR EMBROIDERY  
(QUARTER SECTION). By M. BARNES-BRUCE.



NO. 1140.—CORNER FOR DOLLY.



NO. 1141.—DOLLY.



















Helena Maguire







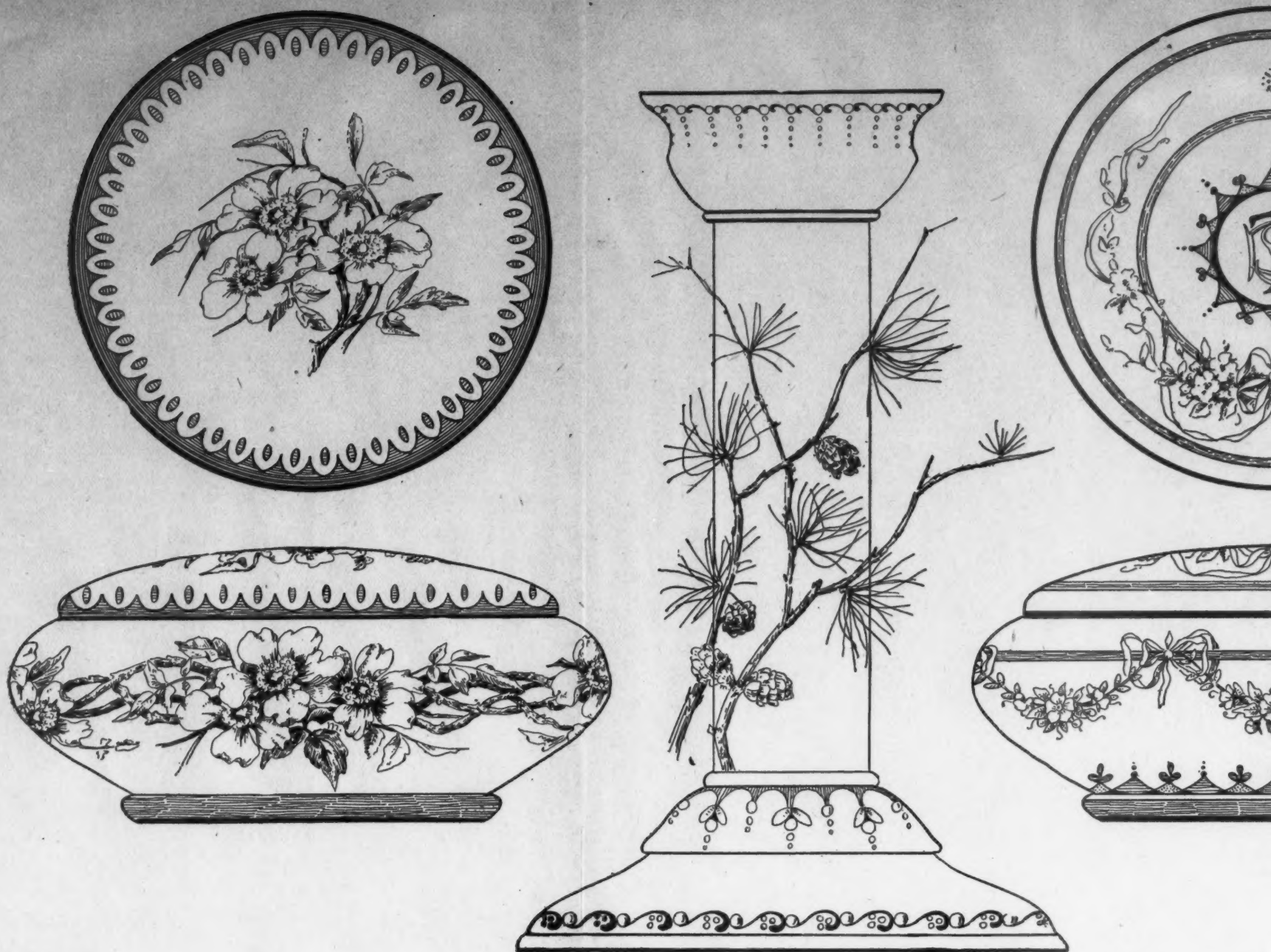
RED CHALK DRAWING AFTER RUBENS.





# The Art Amateur Working Designs.

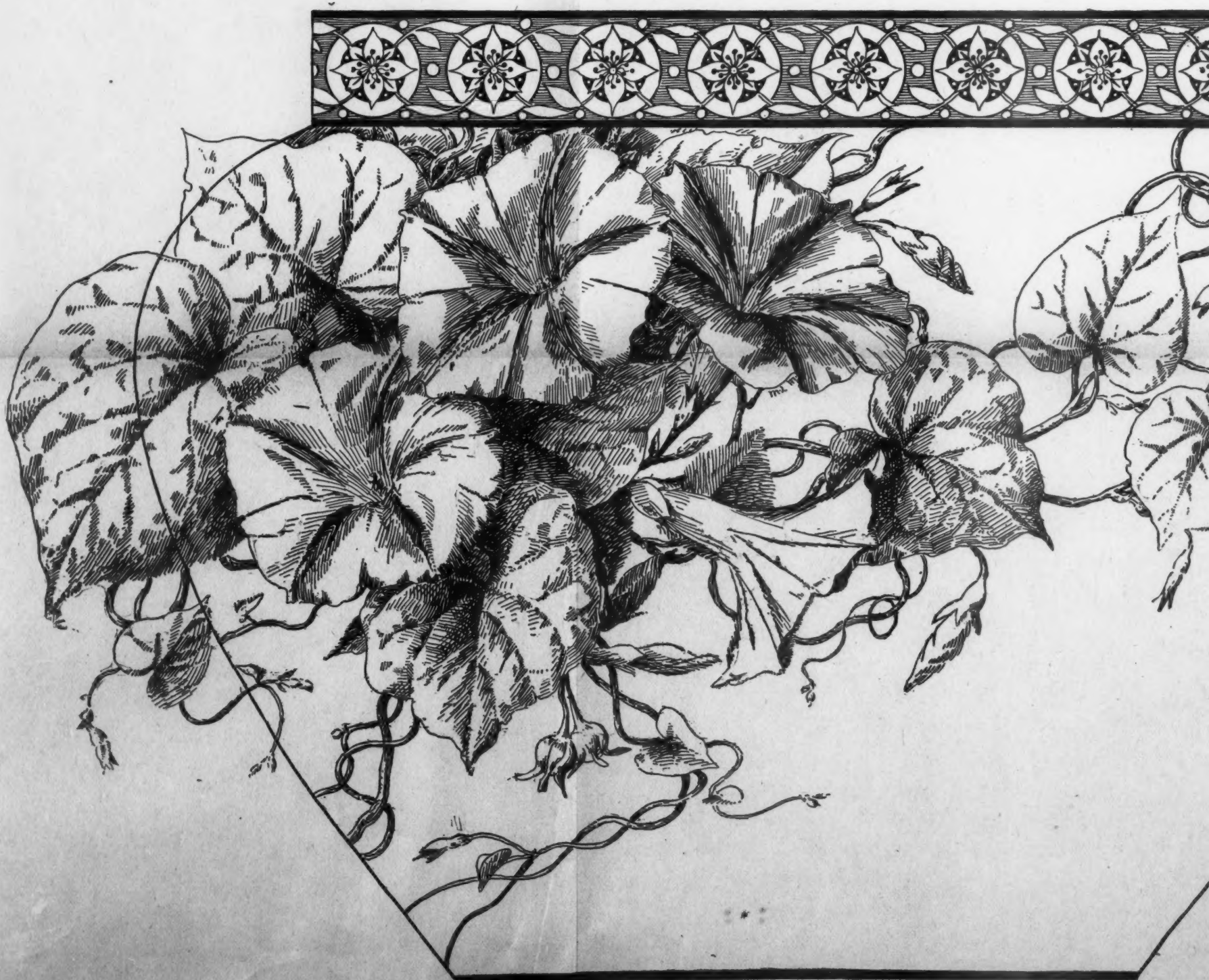
Vol. 28. No. 3. February 1893.



NO. 1153.—DECORATIONS FOR CANDLESTICK AND POWDER BOXES. By M. L. MACOMBER.

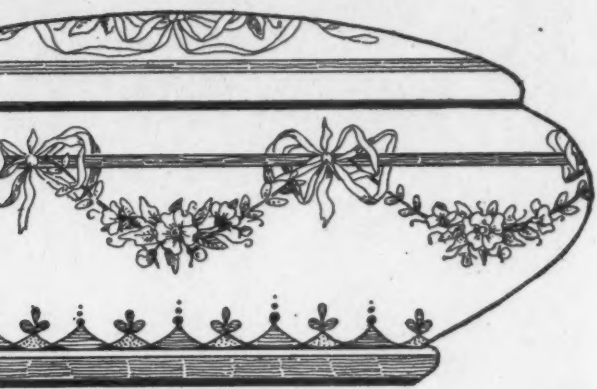
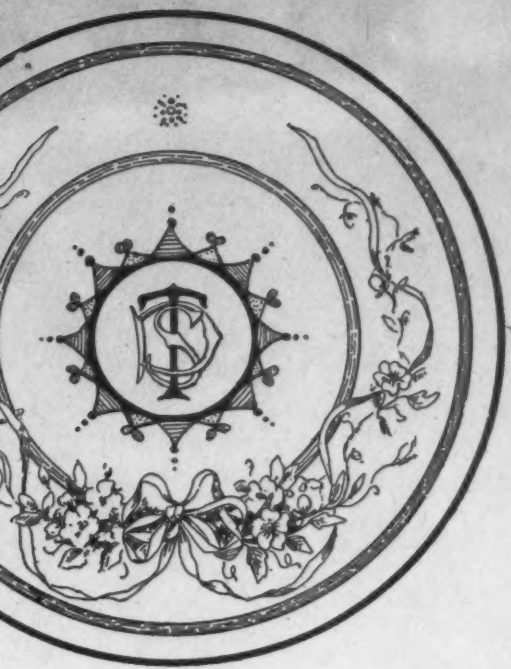
# The Art Amateur Working Designs.

Vol. 28. No. 3. February, 1893.

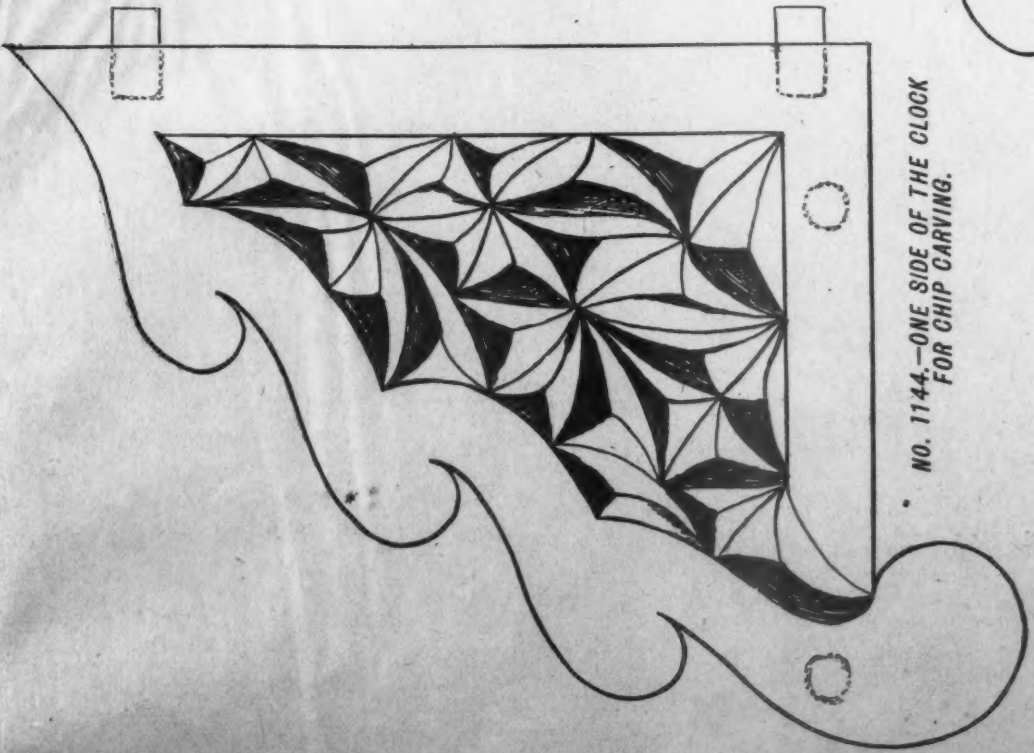
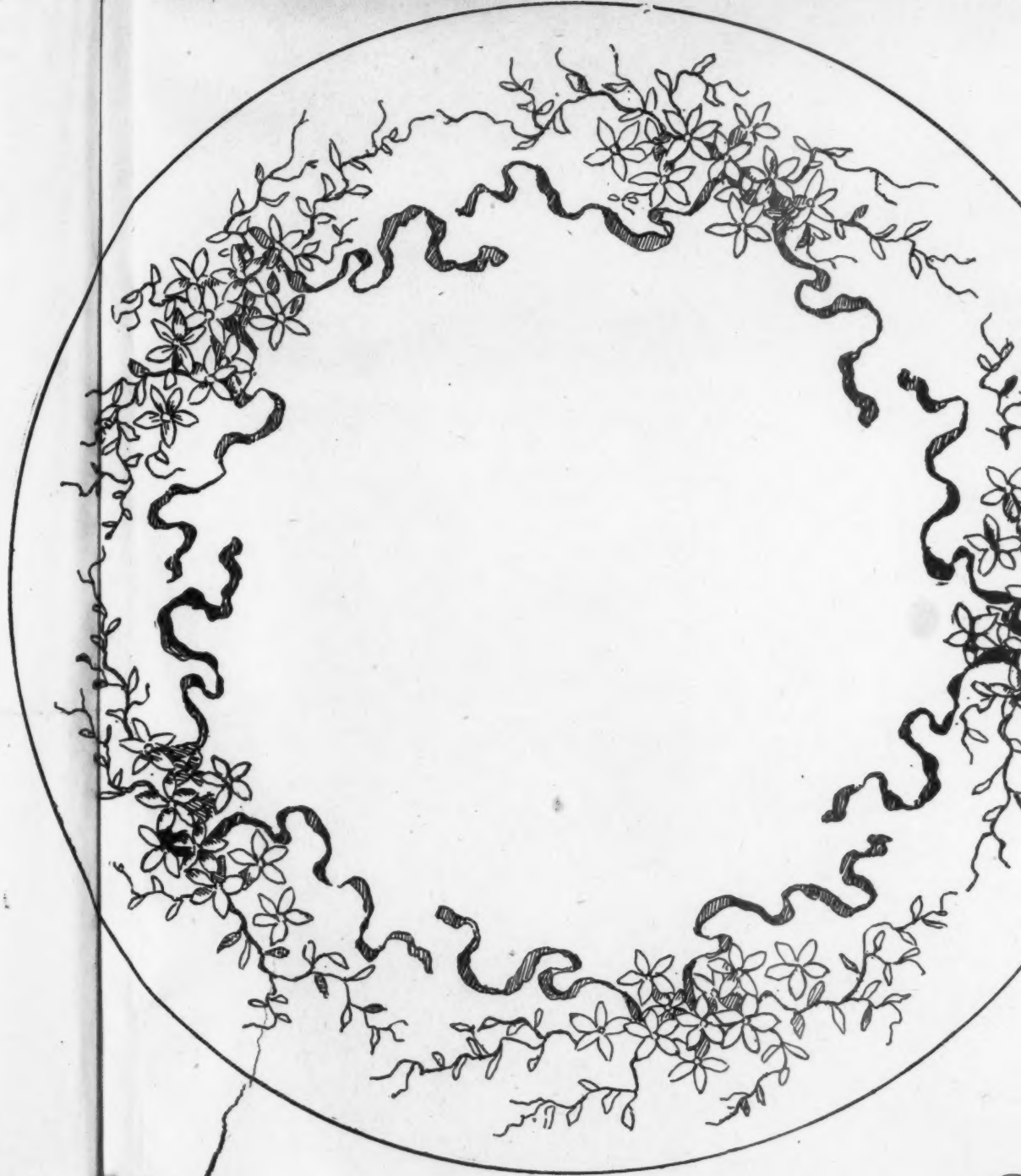


NO. 1143.—CONVOLVULUS DECORATION FOR A JAR. By M. L. MACOMBER.









NO. 1144.—ONE SIDE OF THE CLOCK  
FOR CHIP CARVING.

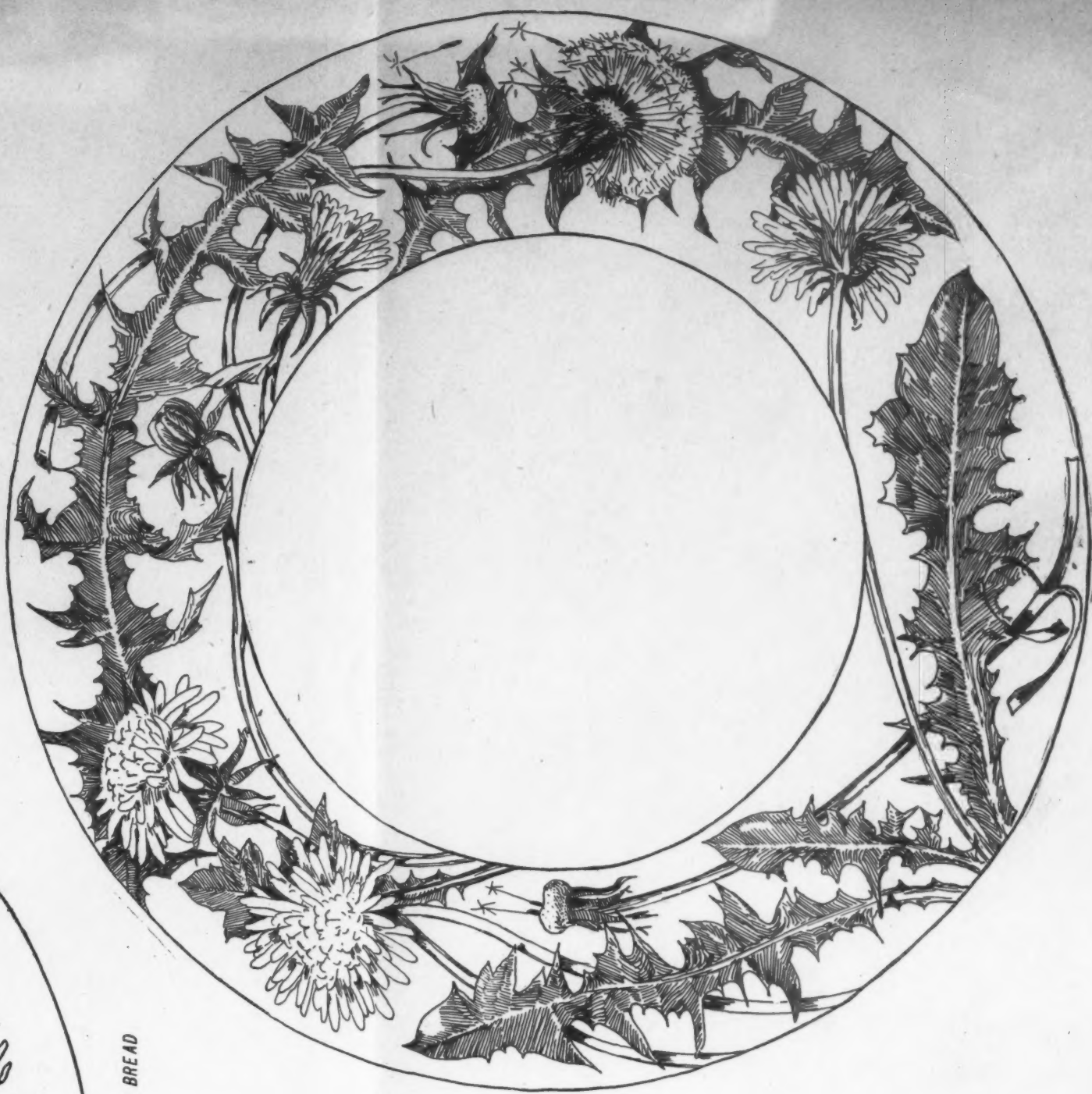


NO. 1147.—CORNER DECORATION OF HAZEL NUTS AND LEAVES.



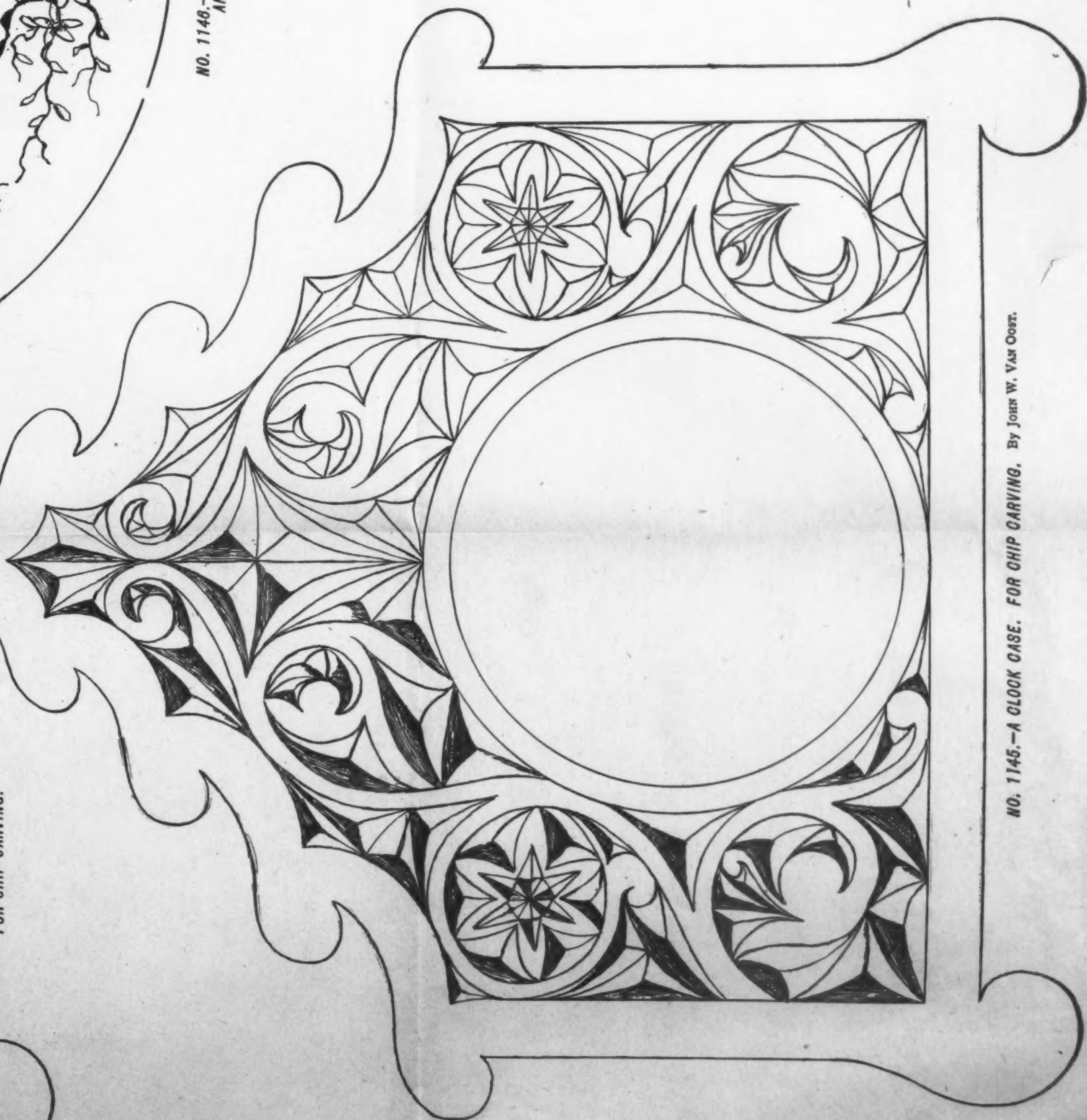


NO. 1144.—ONE SIDE OF THE CLOCK  
FOR CHIP CARVING.



NO. 1146.—DECORATION FOR A BREAD  
AND BUTTER PLATE.

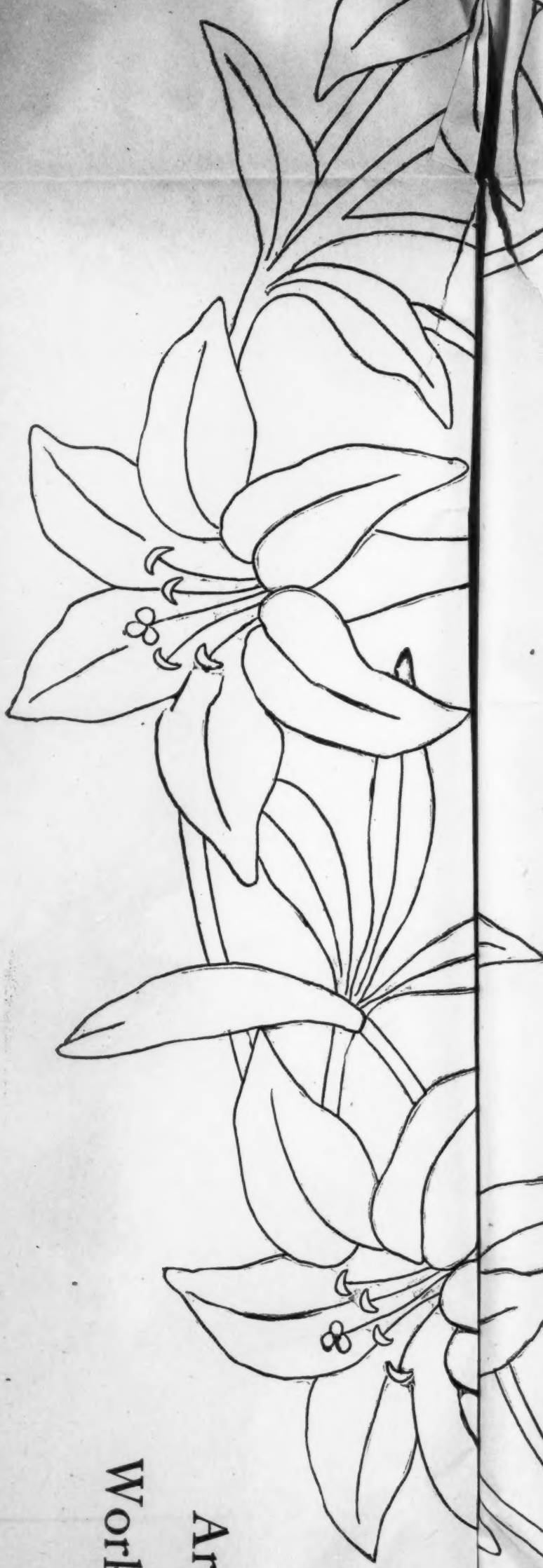
NO. 1148.—DANDELIONS AND LEAVES. By PATTY THOM.



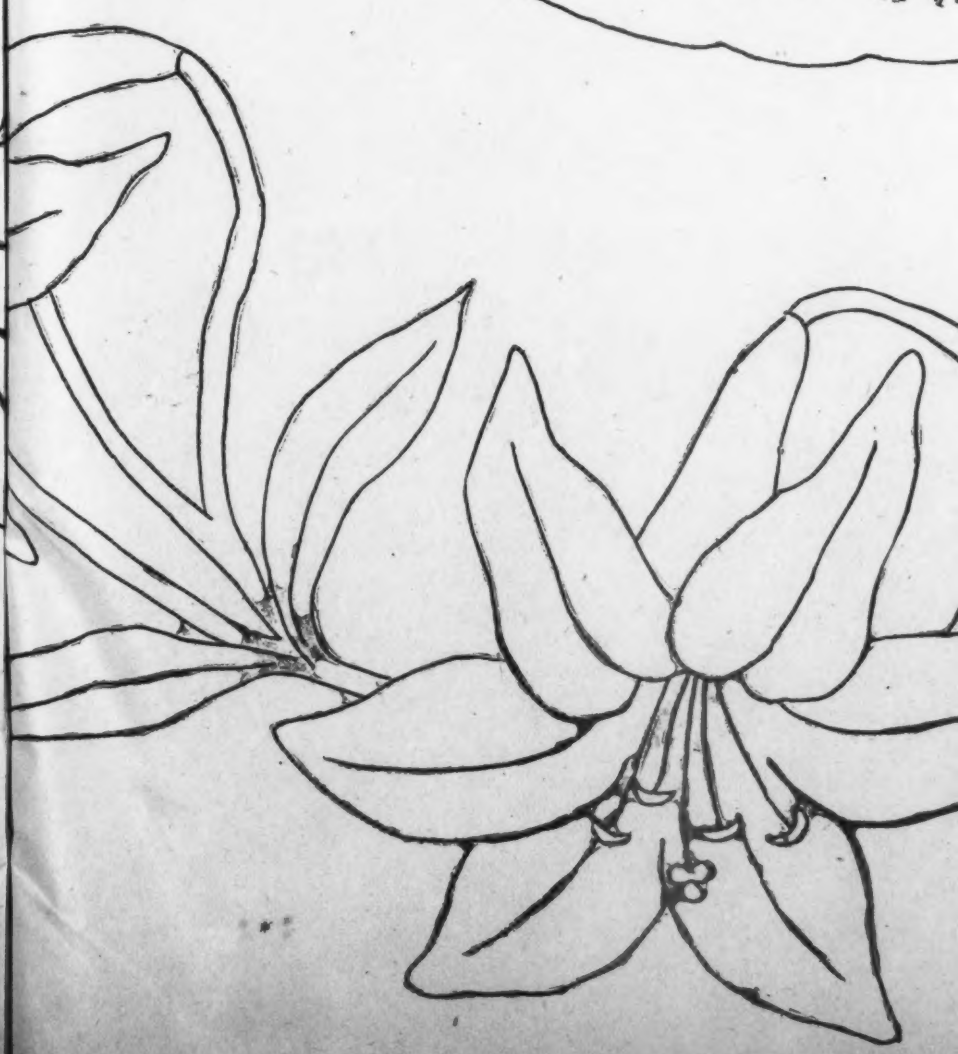
NO. 1145.—A CLOCK CASE. FOR CHIP CARVING. By JOHN W. VAN OOST.



The  
Art Amateur  
Working Designs.



The  
Art Amateur  
Working Designs.



NO. 1149. NASTURTIUM BORDER.

NO. 1150.—EASTER LILY DECORATION FOR A CENTRE  
PIECE OR SOFA CUSHION FOR EMBROIDERY.

By M. BARNES-BRUCE.





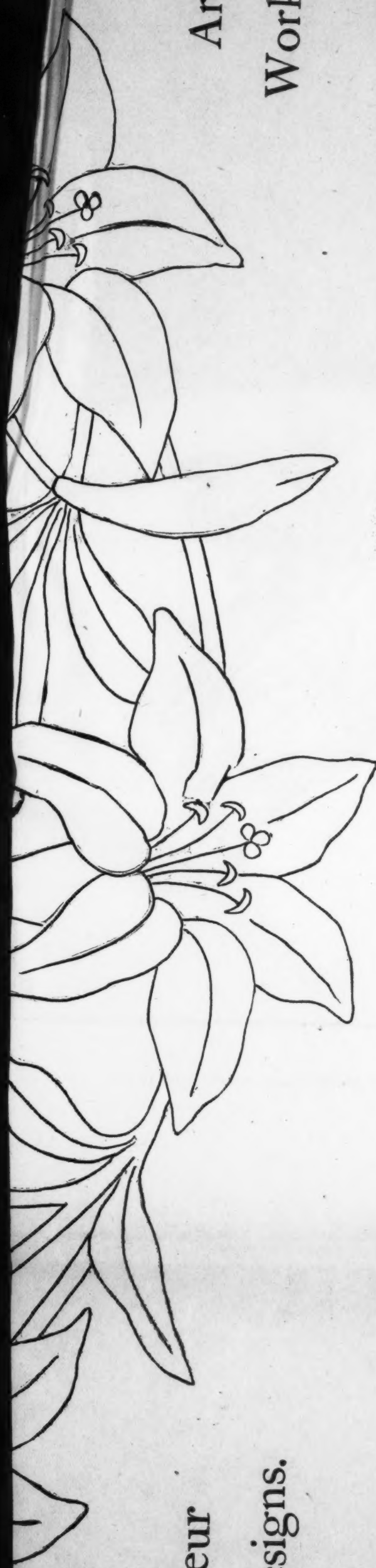
NO. 1150.—EASTER LILY DECORATION FOR A CENTRE

PIECE OR SOFA CUSHION FOR EMBROIDERY.

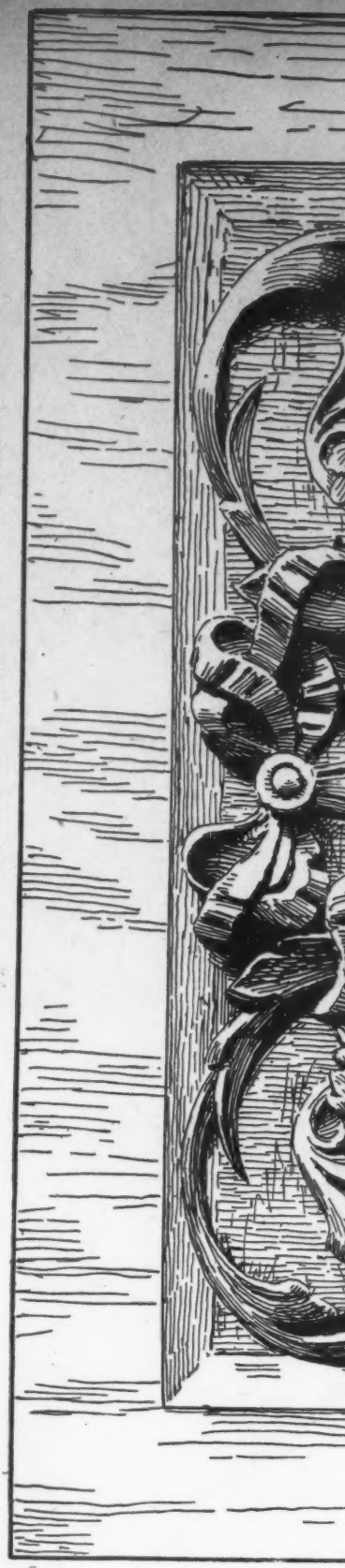
By M. BARNES-BRACE.



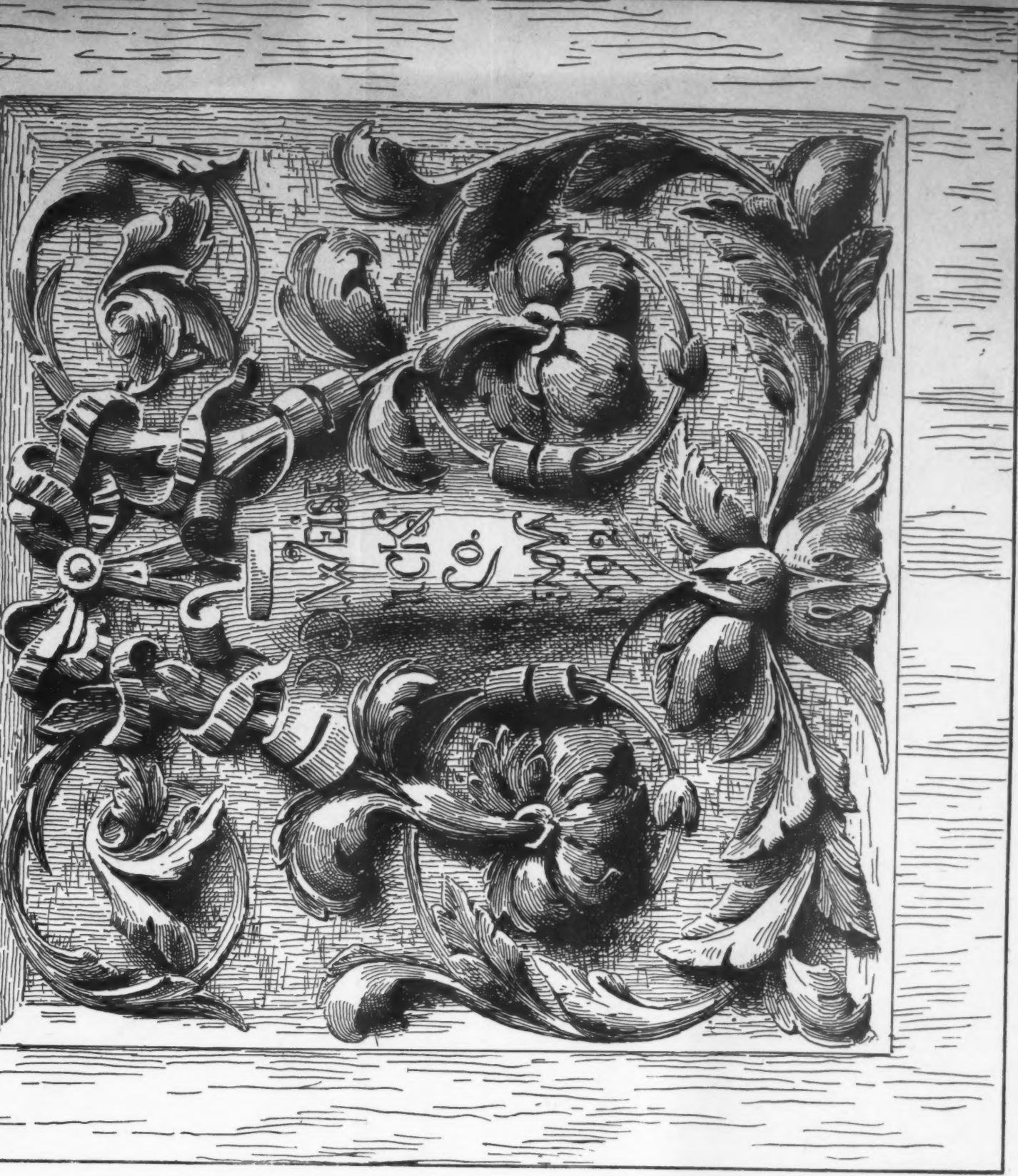
The  
Art Amateur  
Working Designs.



The  
Art Amateur  
Working Designs.







NOS. 1151-52.—TWO PANELS FOR WOOD CARVING. EXECUTED BY PUPILS OF THE PENNSYLVANIA SCHOOL OF INDUSTRIAL ART, FOR THE WORLD'S COLUMBIAN EXPOSITION.

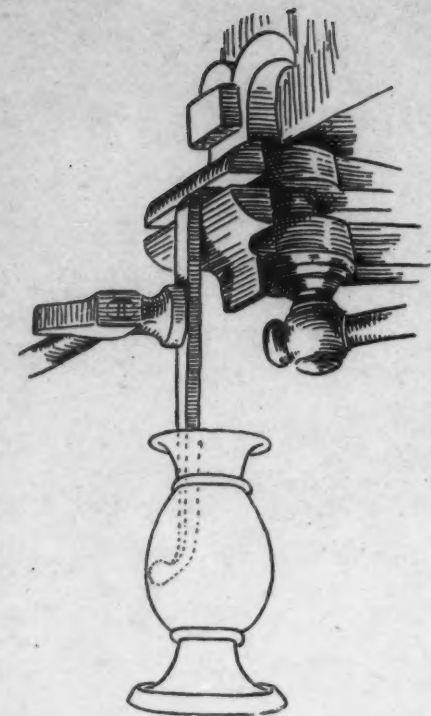




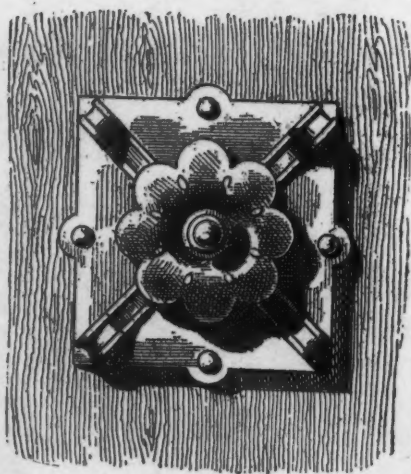
A. C. MURPHY

"A PLEASANT OCCUPATION." By A. C. Murphy. (ONE OF 40 COLOR STUDIES GIVEN WITH A YEAR'S SUBSCRIPTION TO THE ART AMATEUR, PRICE \$4.00.) Copyright, 1892. Montague Marks, 23 Union Square, New York.

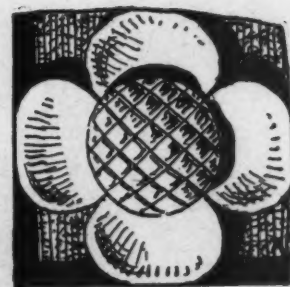
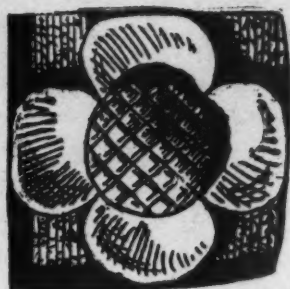
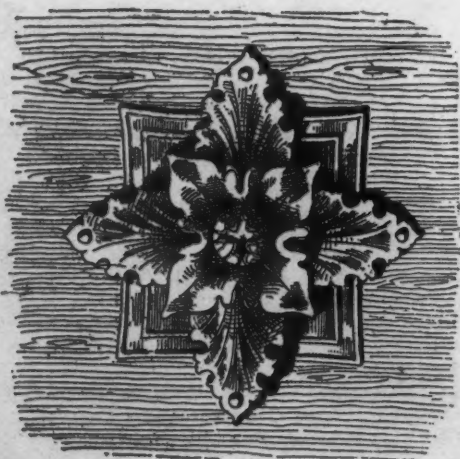




SNARLING IRON.  
(See article on Repoussé Metal Work.)



ROSETTES FOR WOOD CARVING.

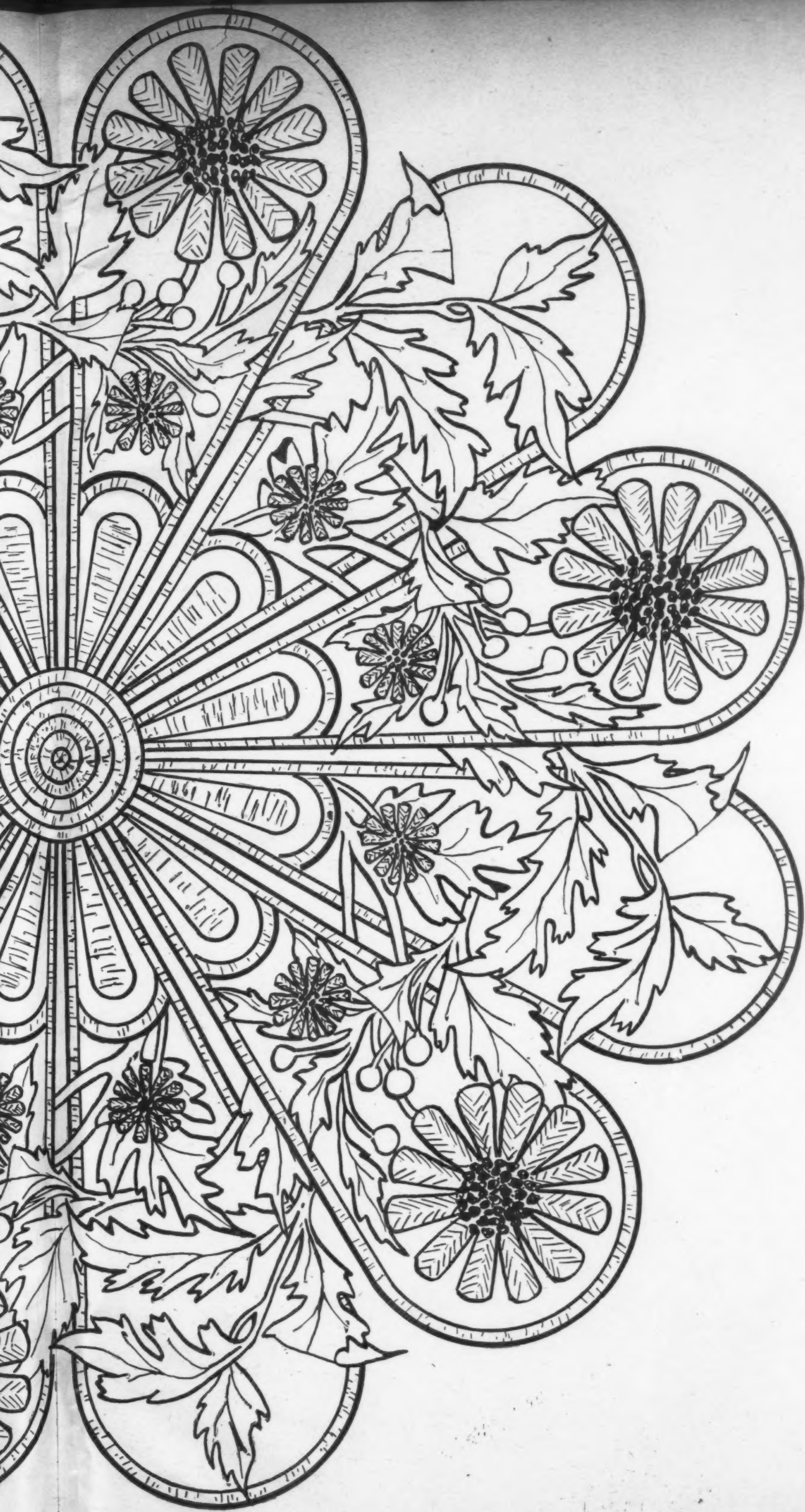




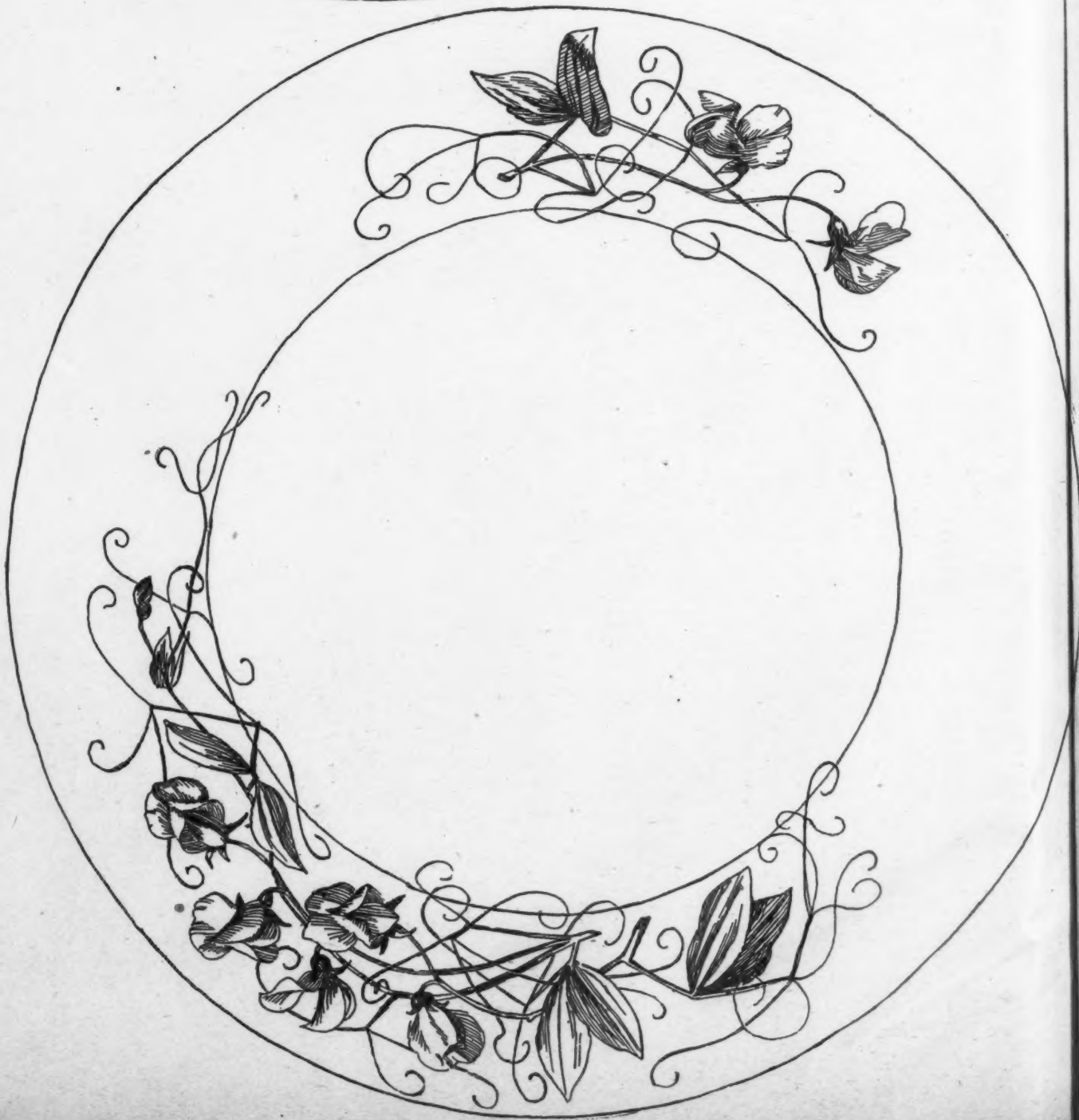
NO. 1159.—DECORATION FOR A CARVED ALBUM COVER. By C. M. JENCKES.







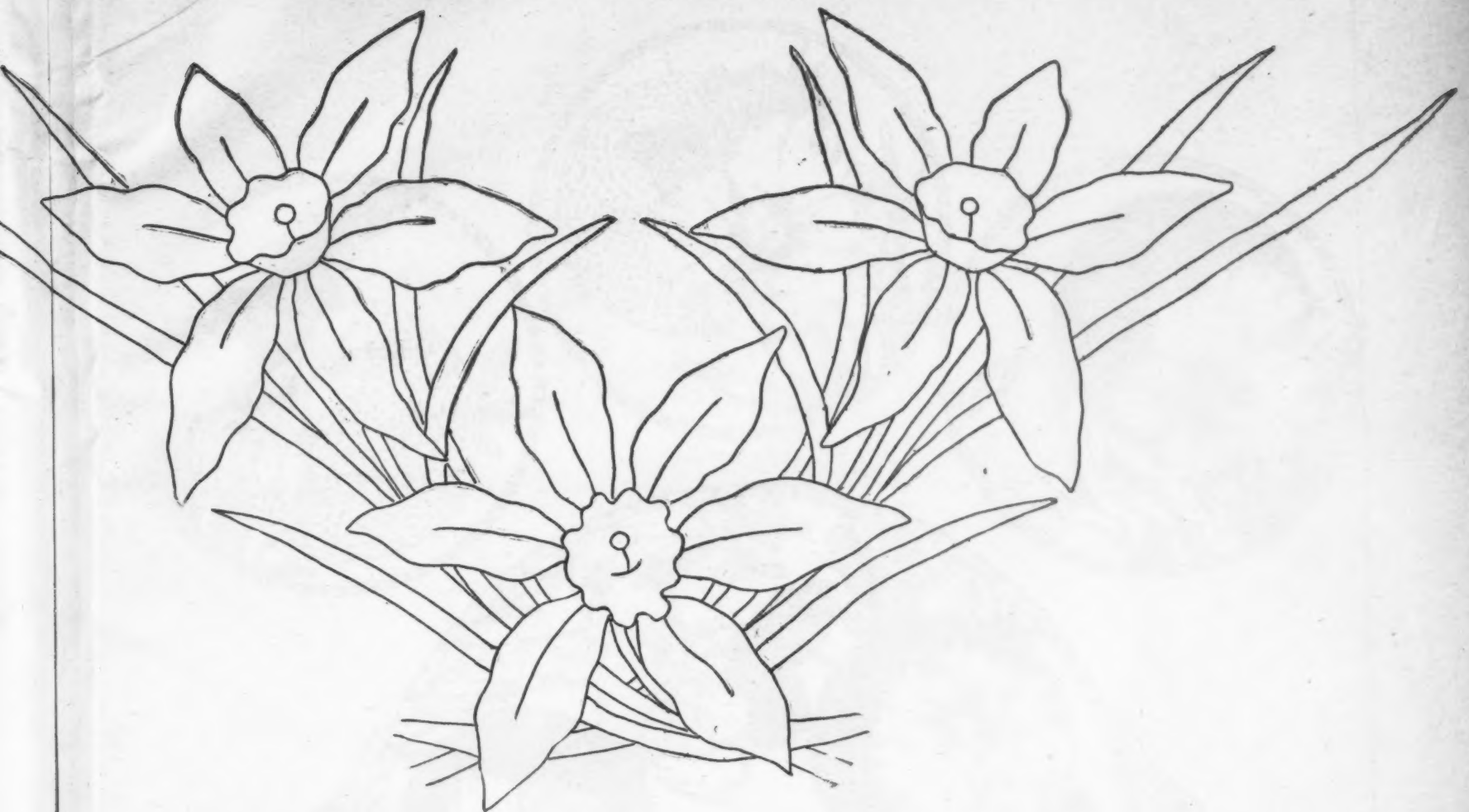




NO. 1158.—SWEET-PEA DESIGN FOR TEA SERVICE. By PATTY THUM.

# The Art Amateur Working Designs.

Vol. 28. No. 4. March, 1893.

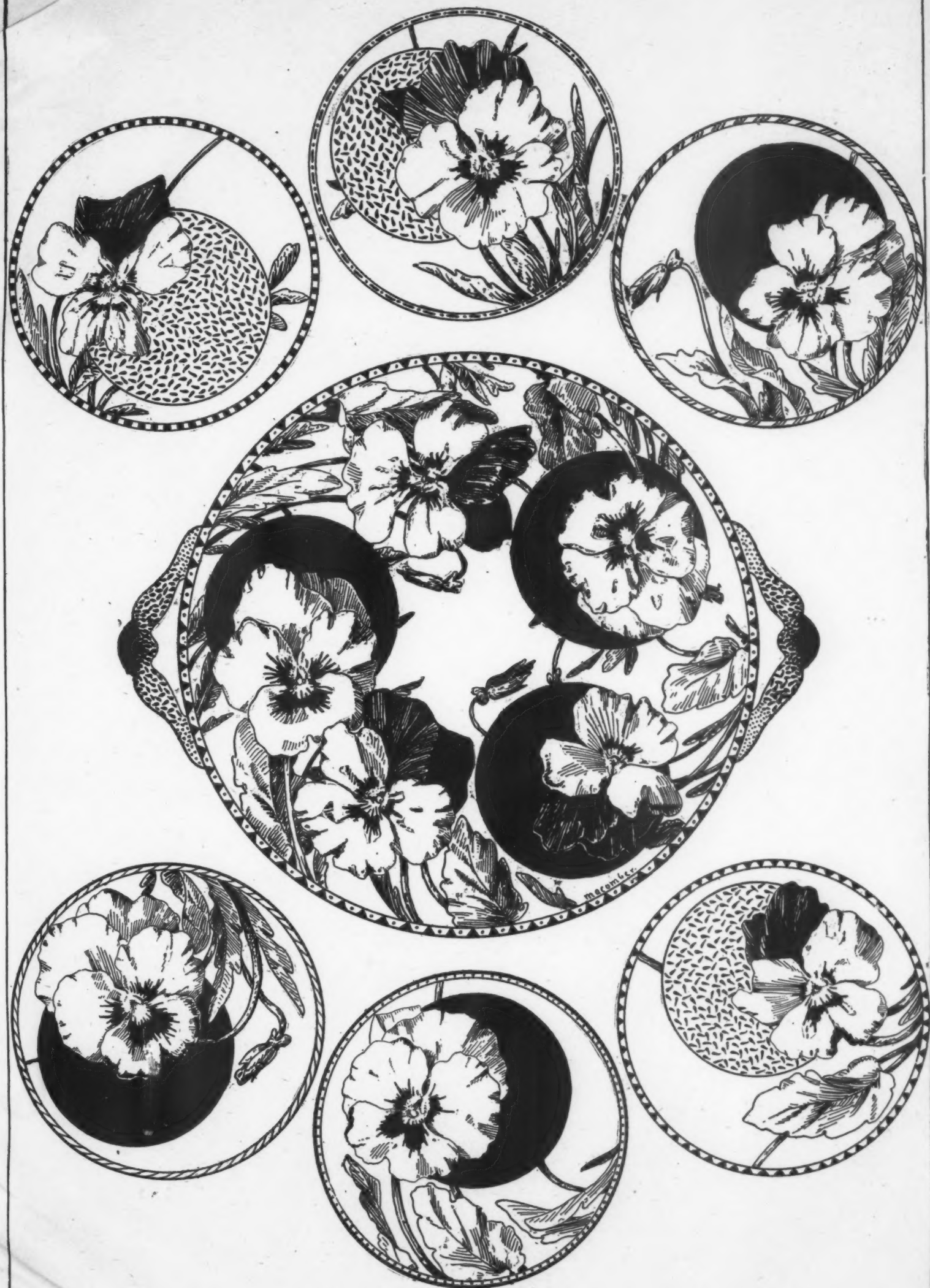






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NO. 1160.—SPRAYS

OF TRAILING ARBUTUS.

By PATTY THUM.

NO. 1161.—THISTLE.

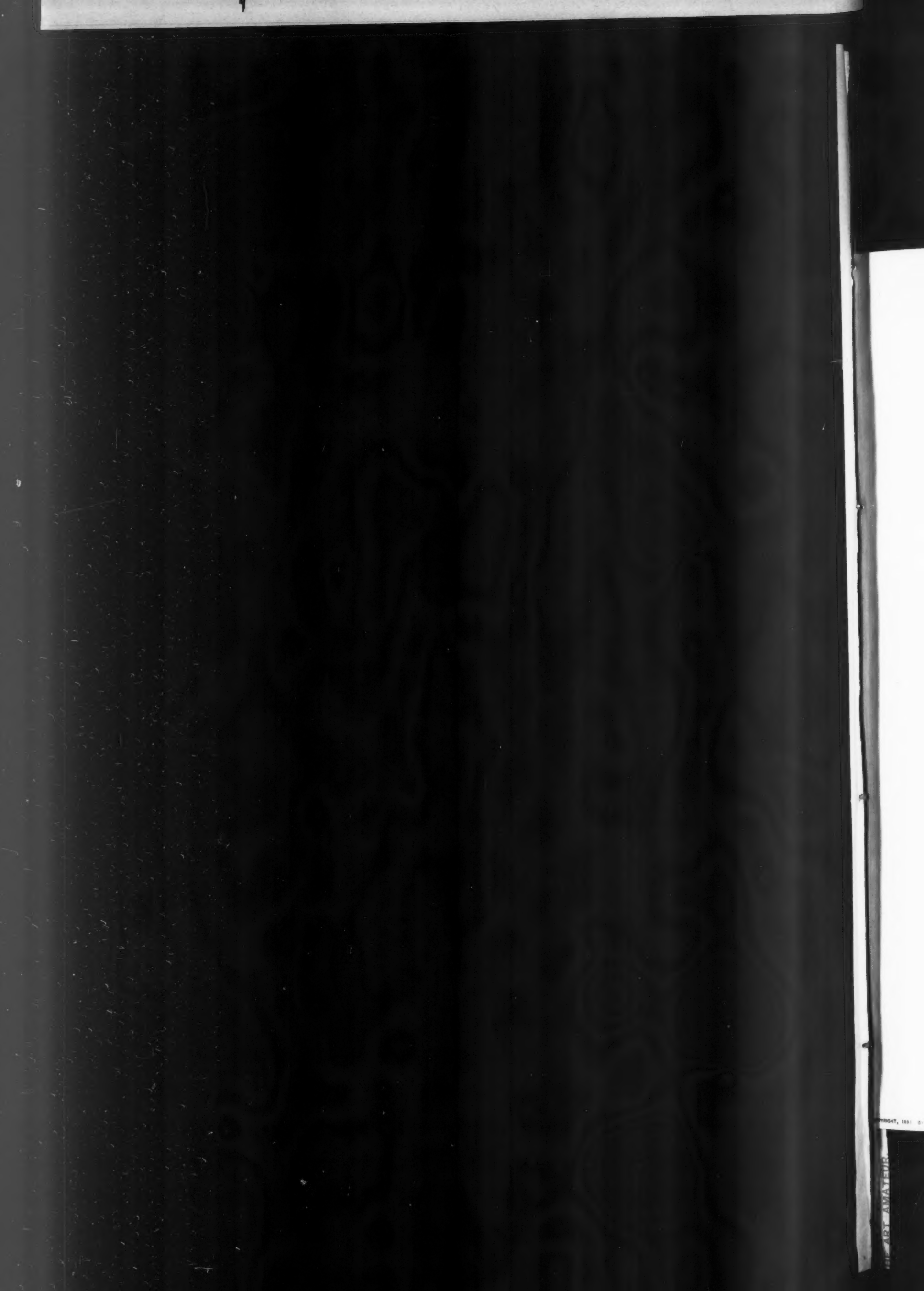
—  
NO. 1162.—EASTER LILIES.

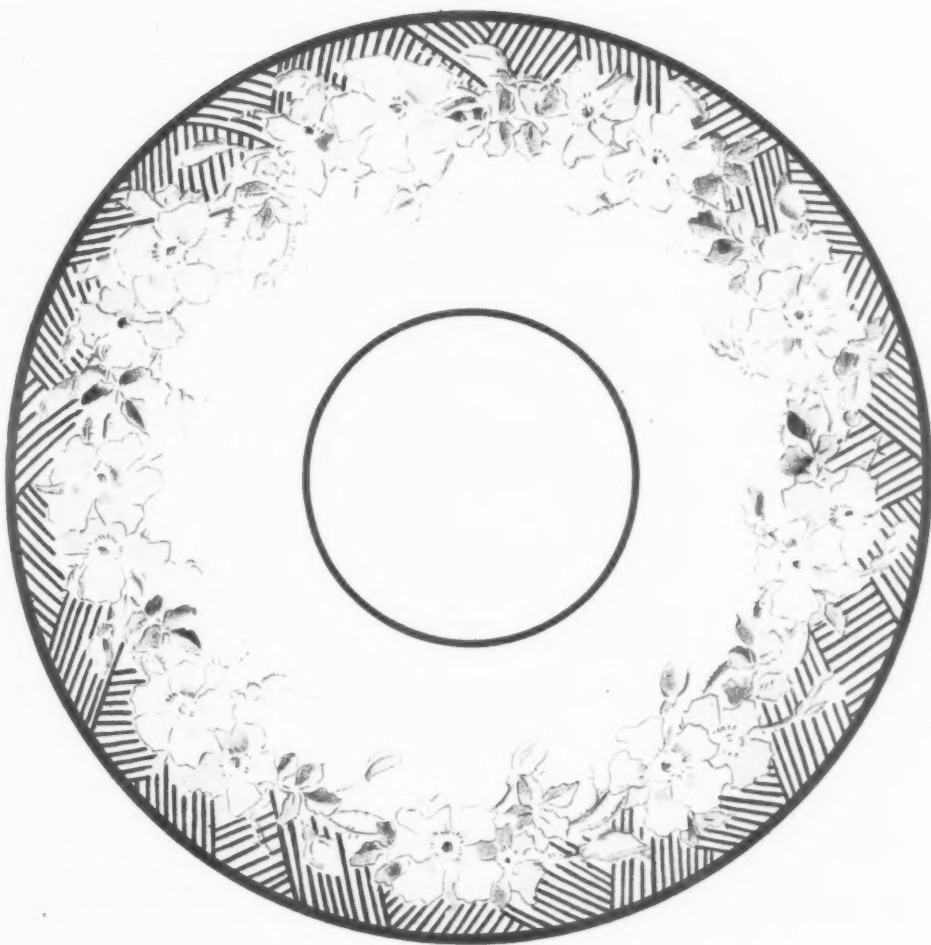
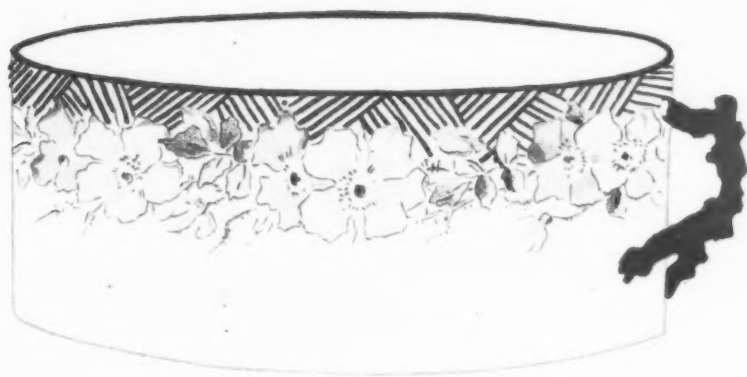
By M. BARNES-BRUCE.





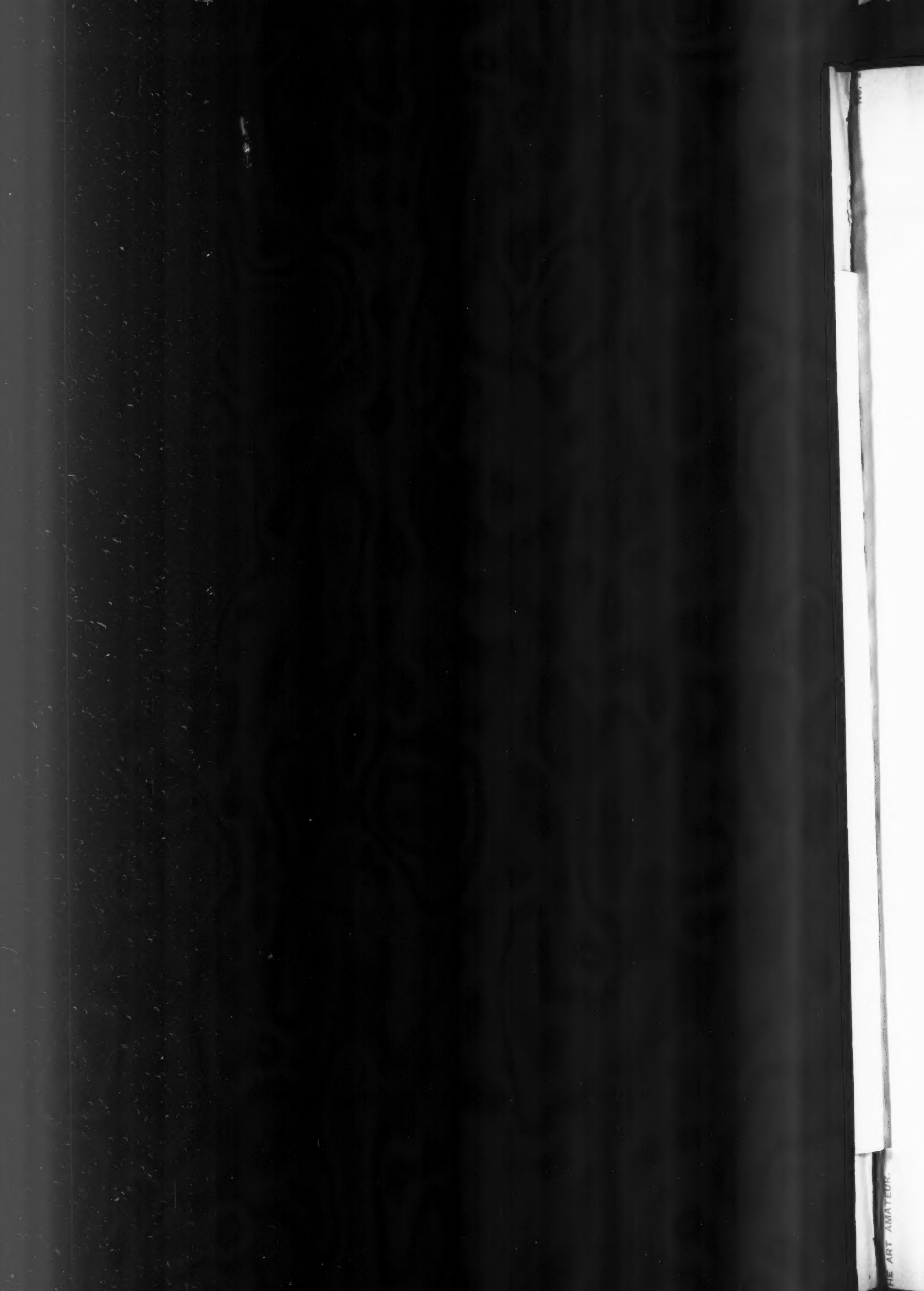


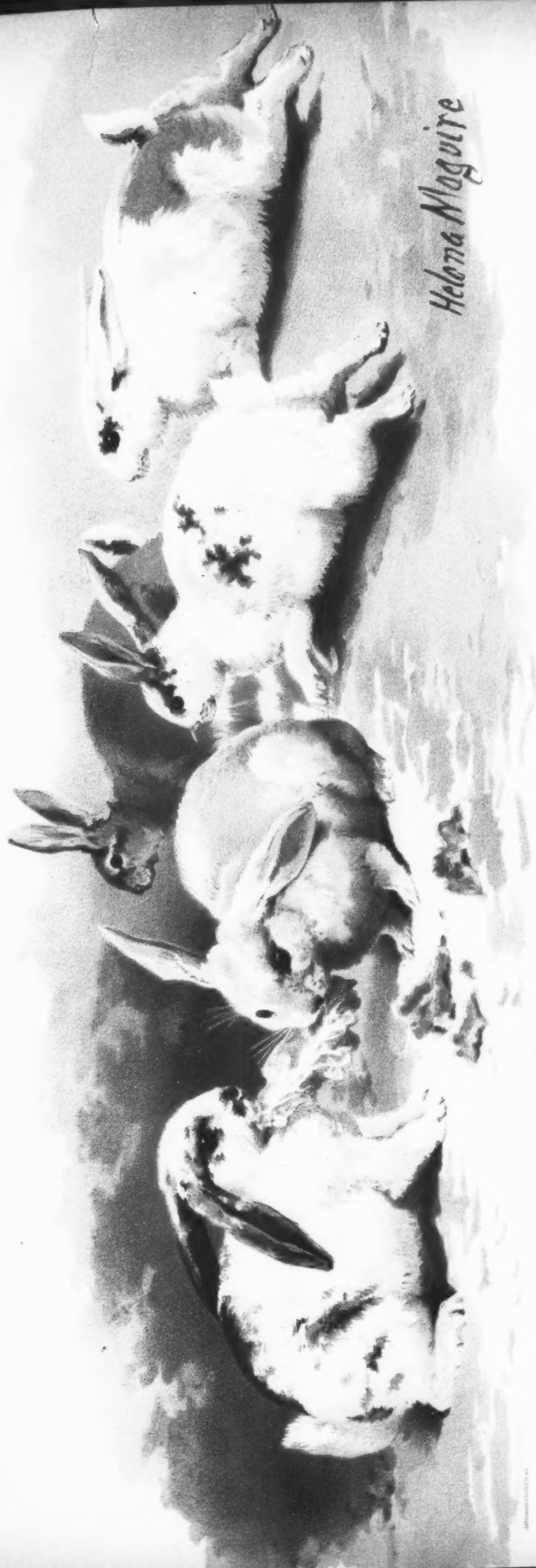




DESIGN FOR CUP AND SAUCER.—"WILD ROSES." BY LUCY COMINS.

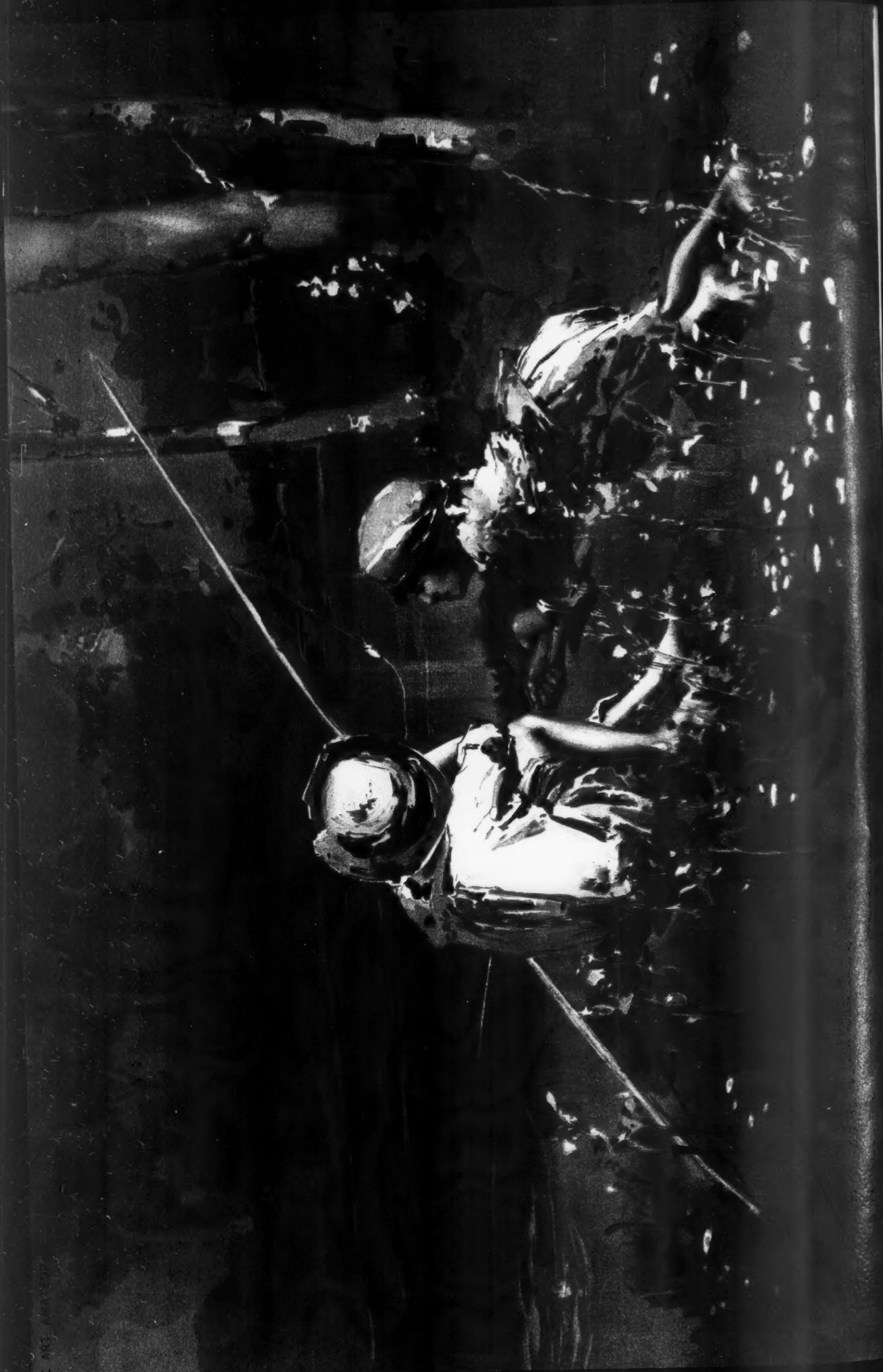






A STUDY OF RABBITS.











Ten minute Sketches  
in Holland

J. M. Ranger





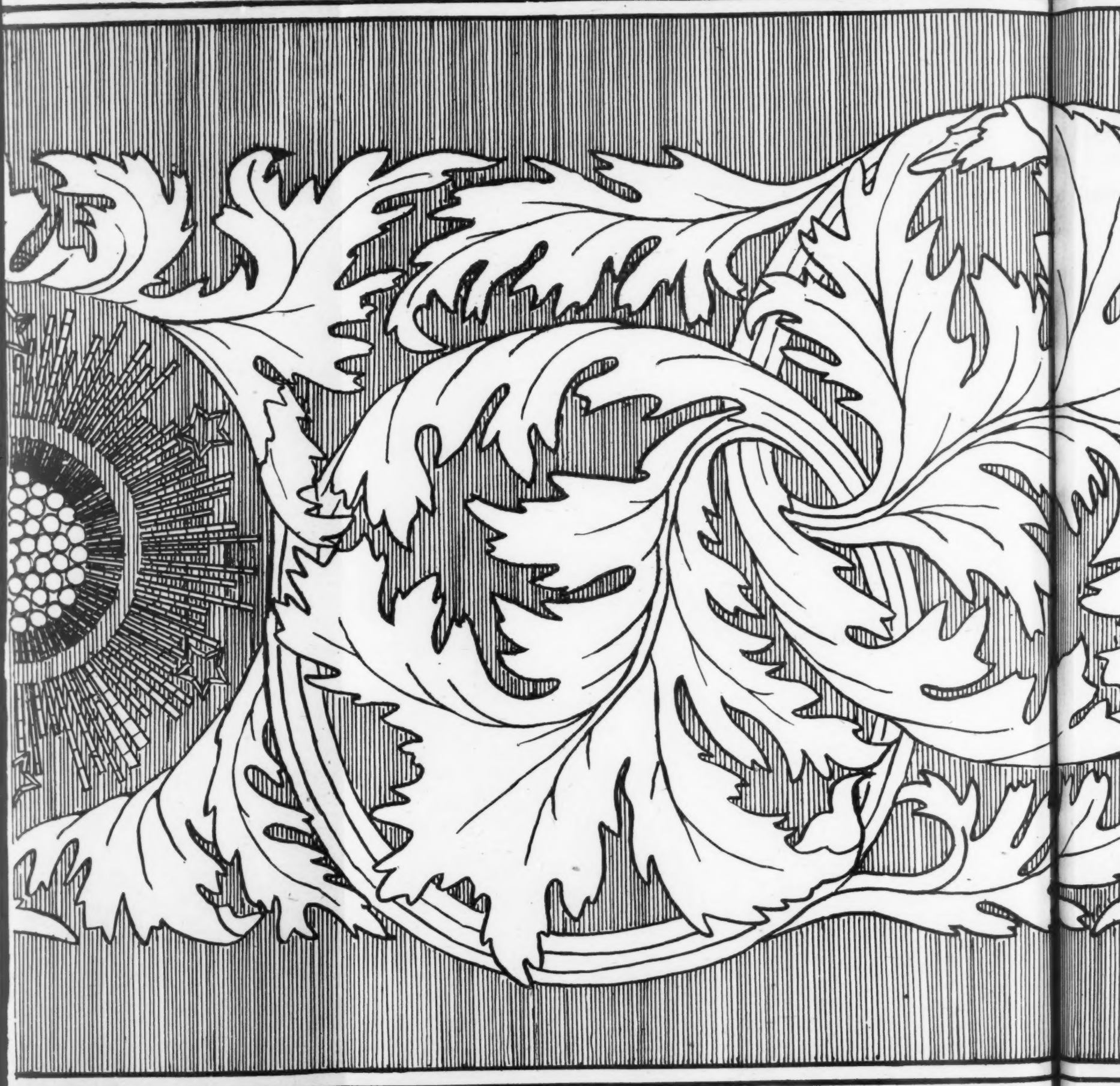


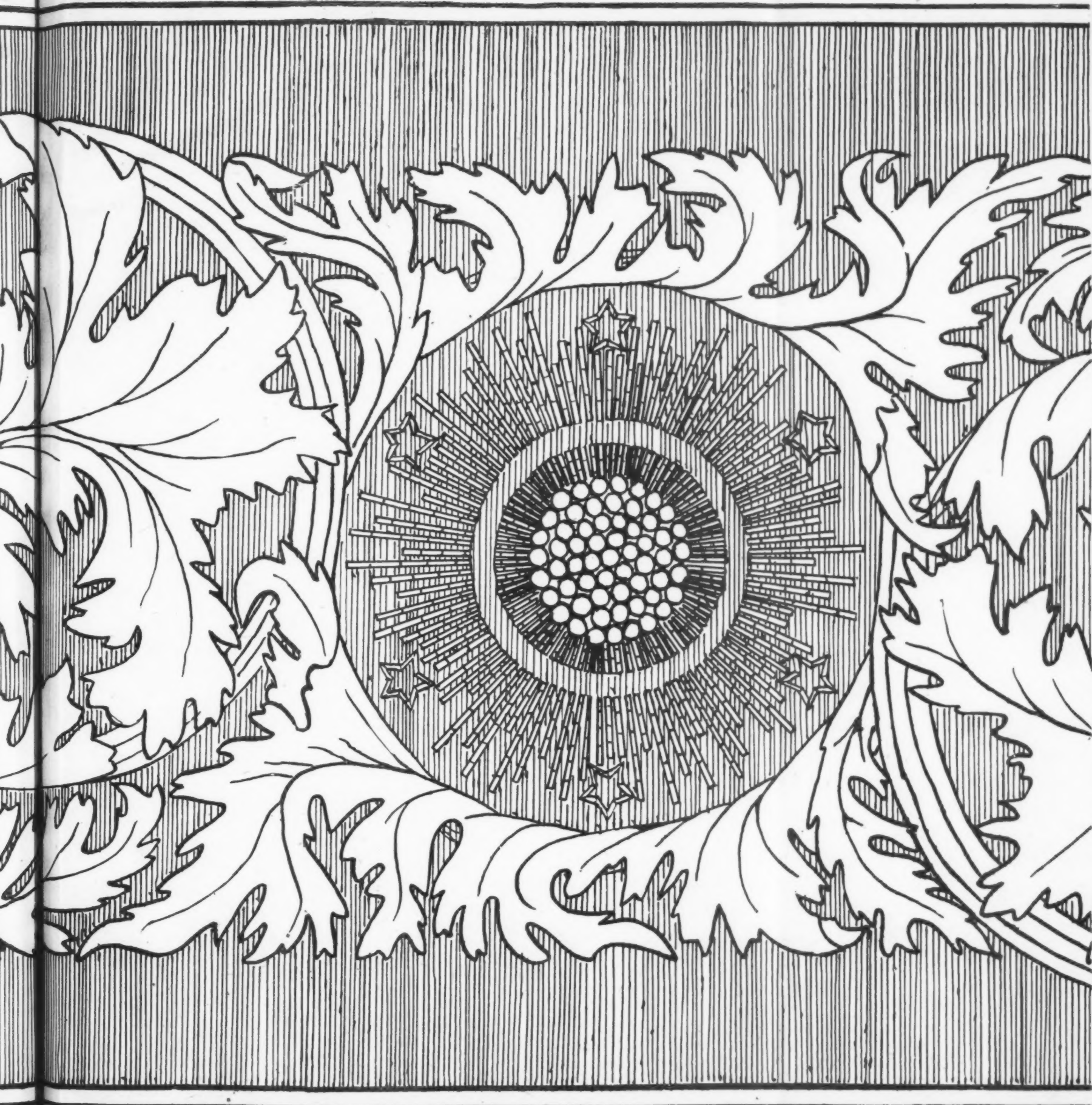
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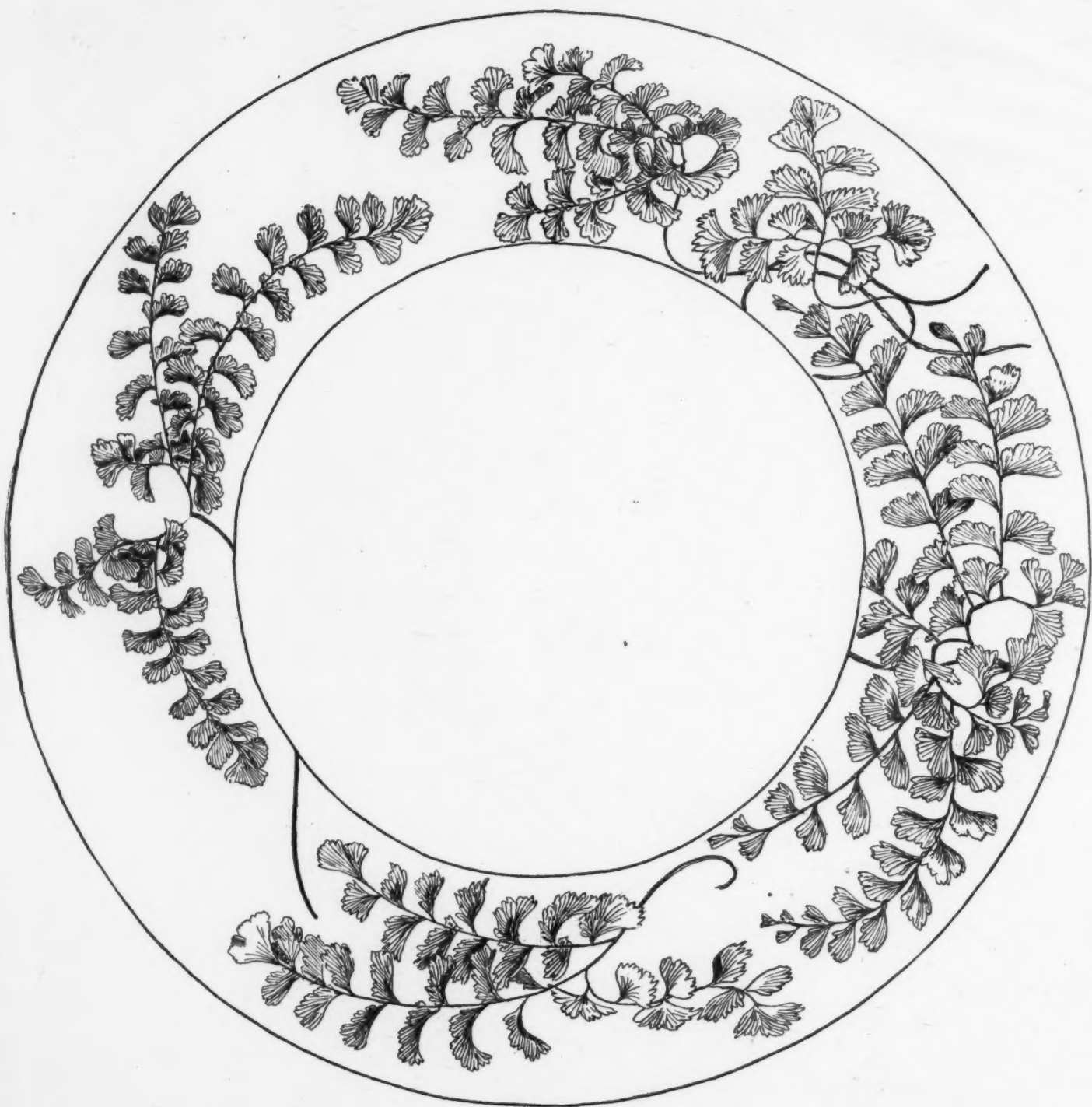






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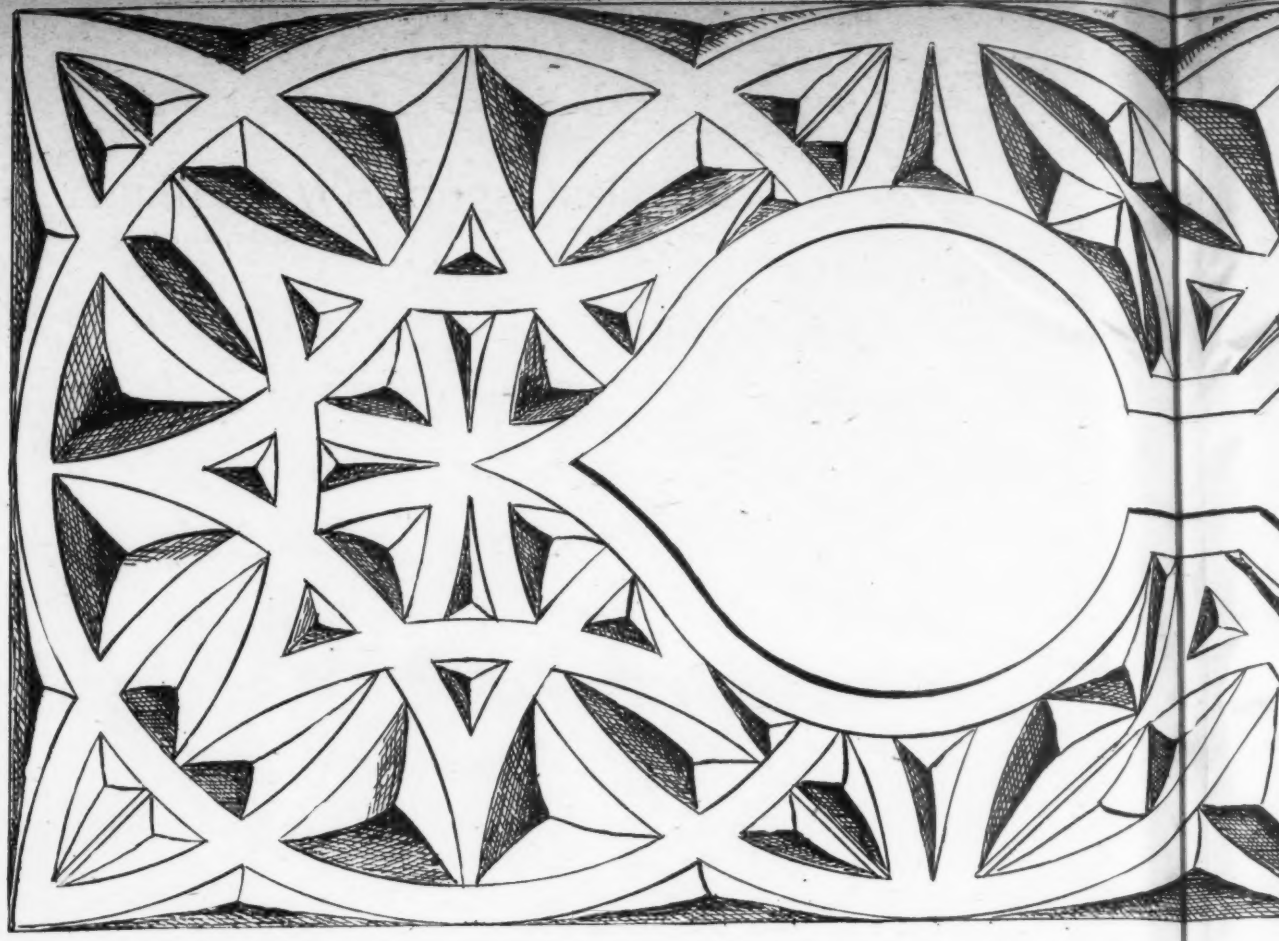
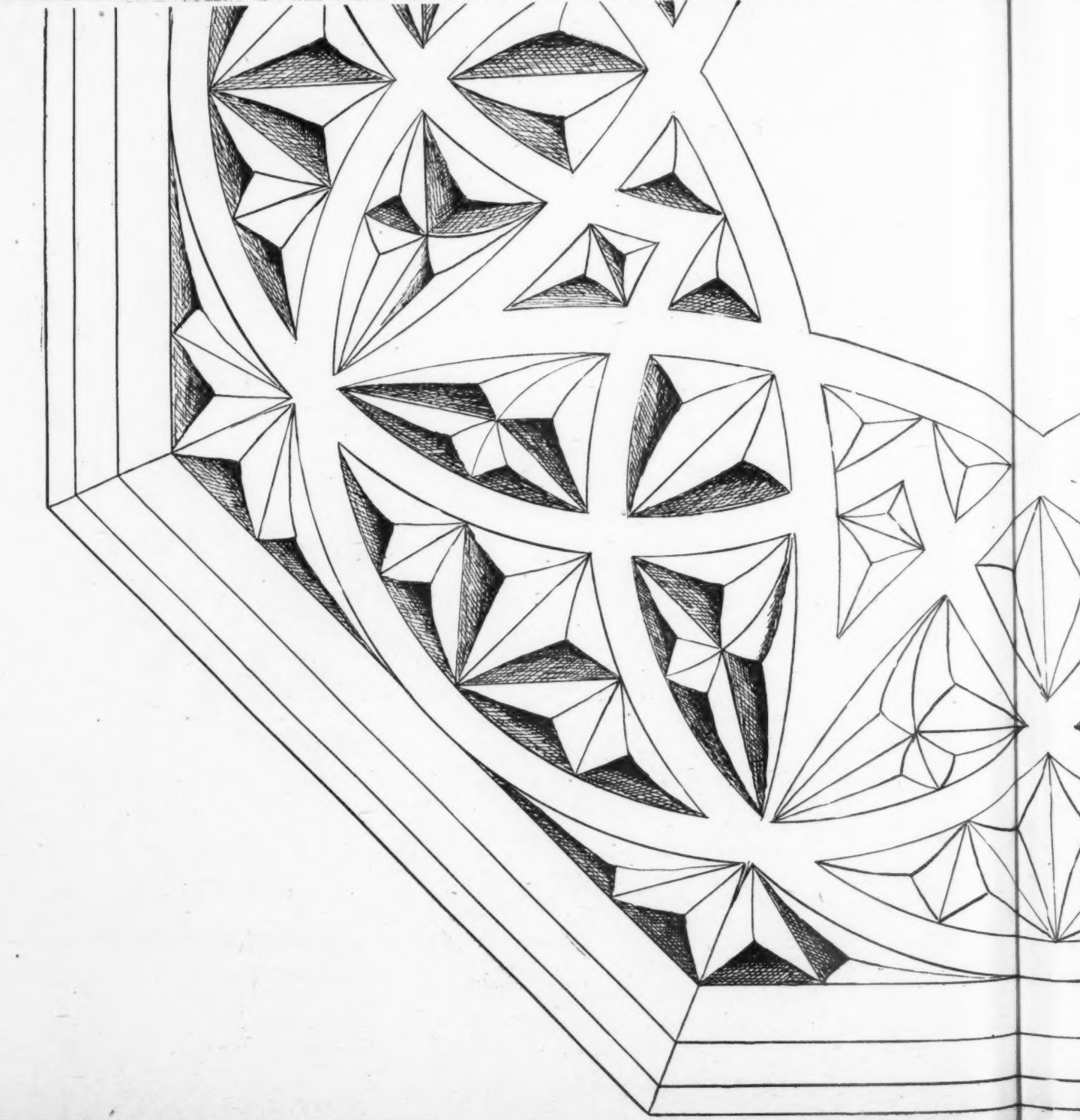
NO. 1068.—FERN DECORATION FOR A PLATE. By PATTY THUM.

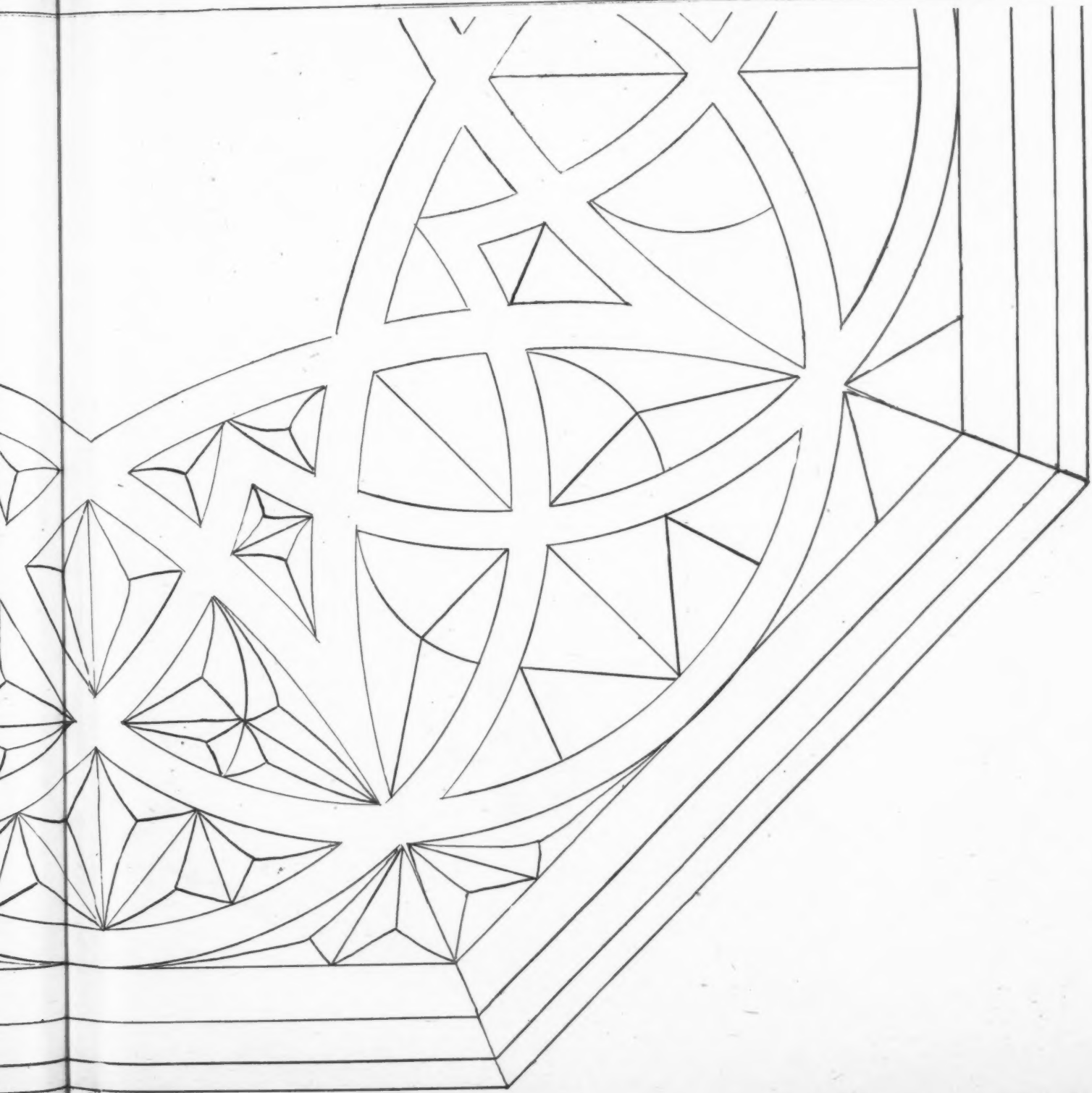




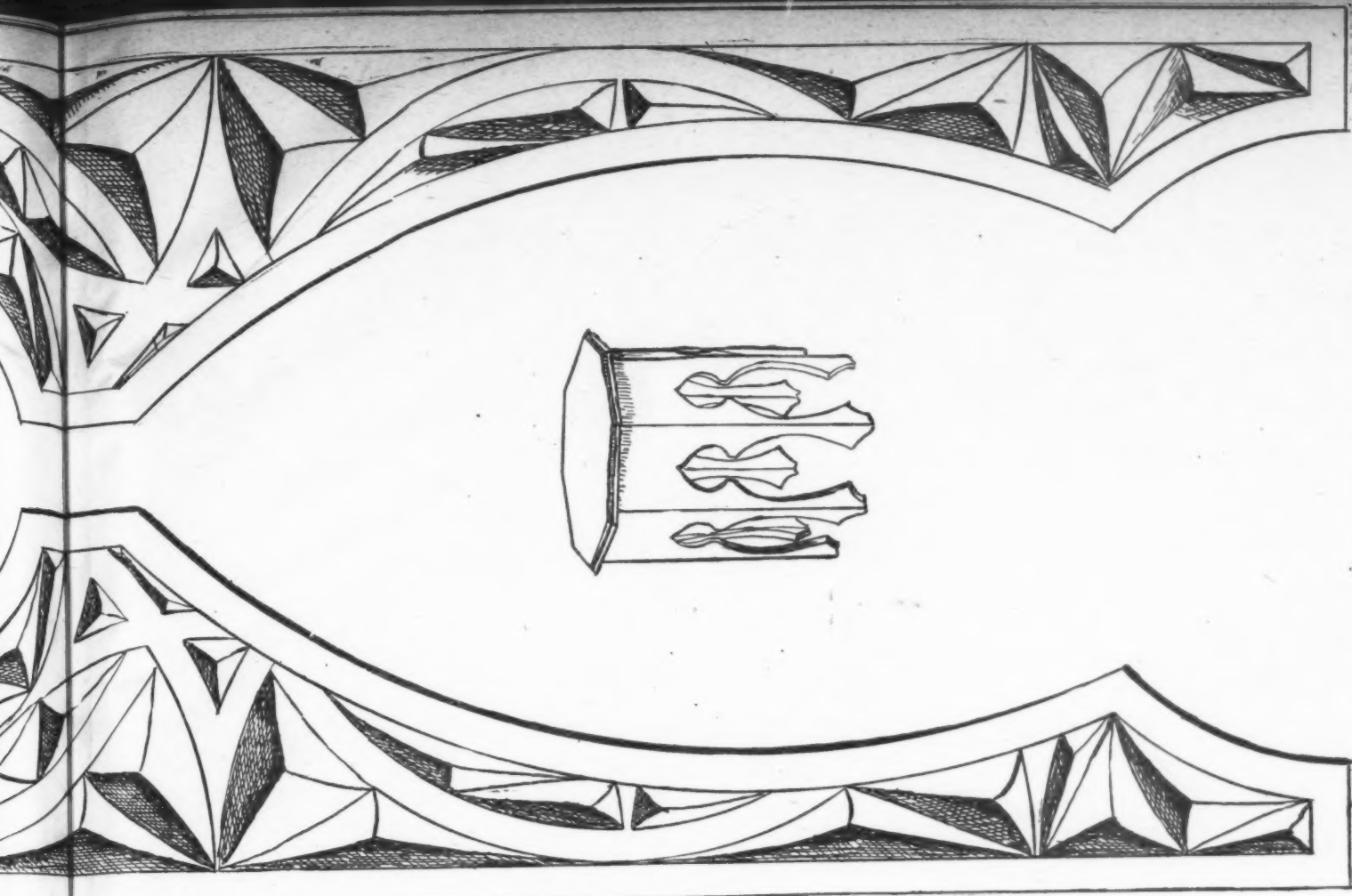
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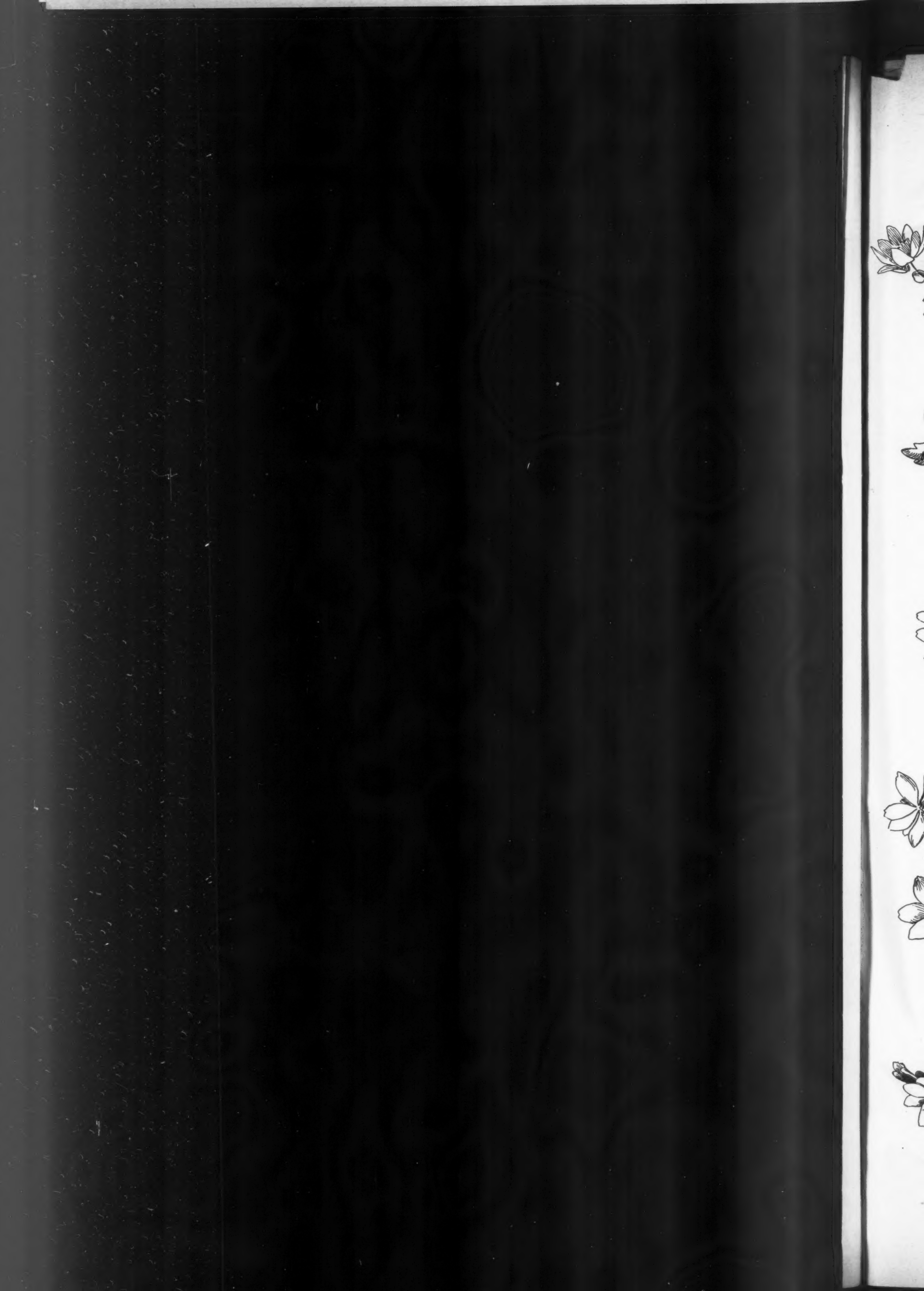
NO. 1065.—HALF SECTION OF THE TOP OF A TURKISH TABOURETTE

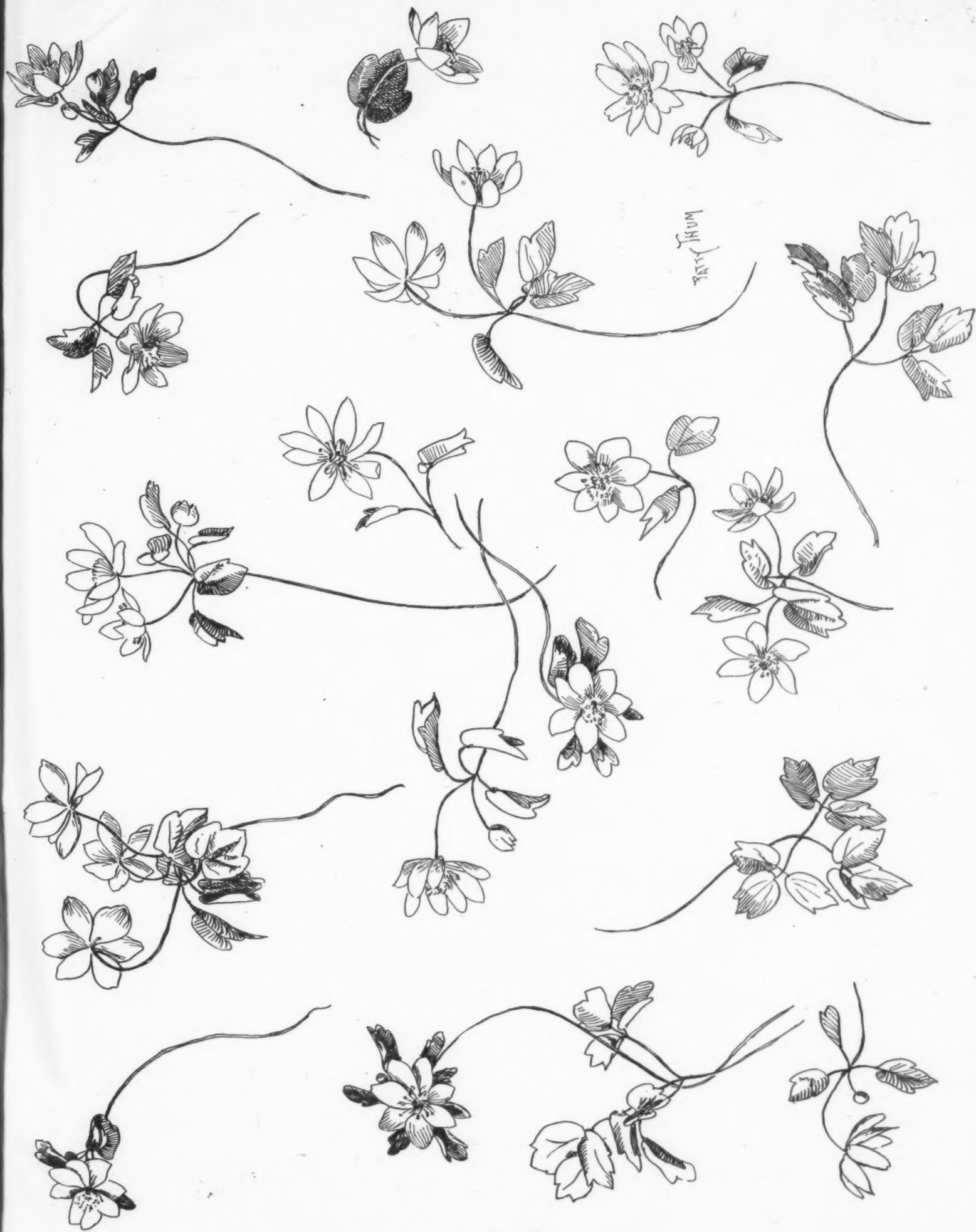


NO. 1066.—STANDARD OF A TURKISH TABOURETTE.

FOR CHIP CARVING. By JOHN W. VAN OOST.

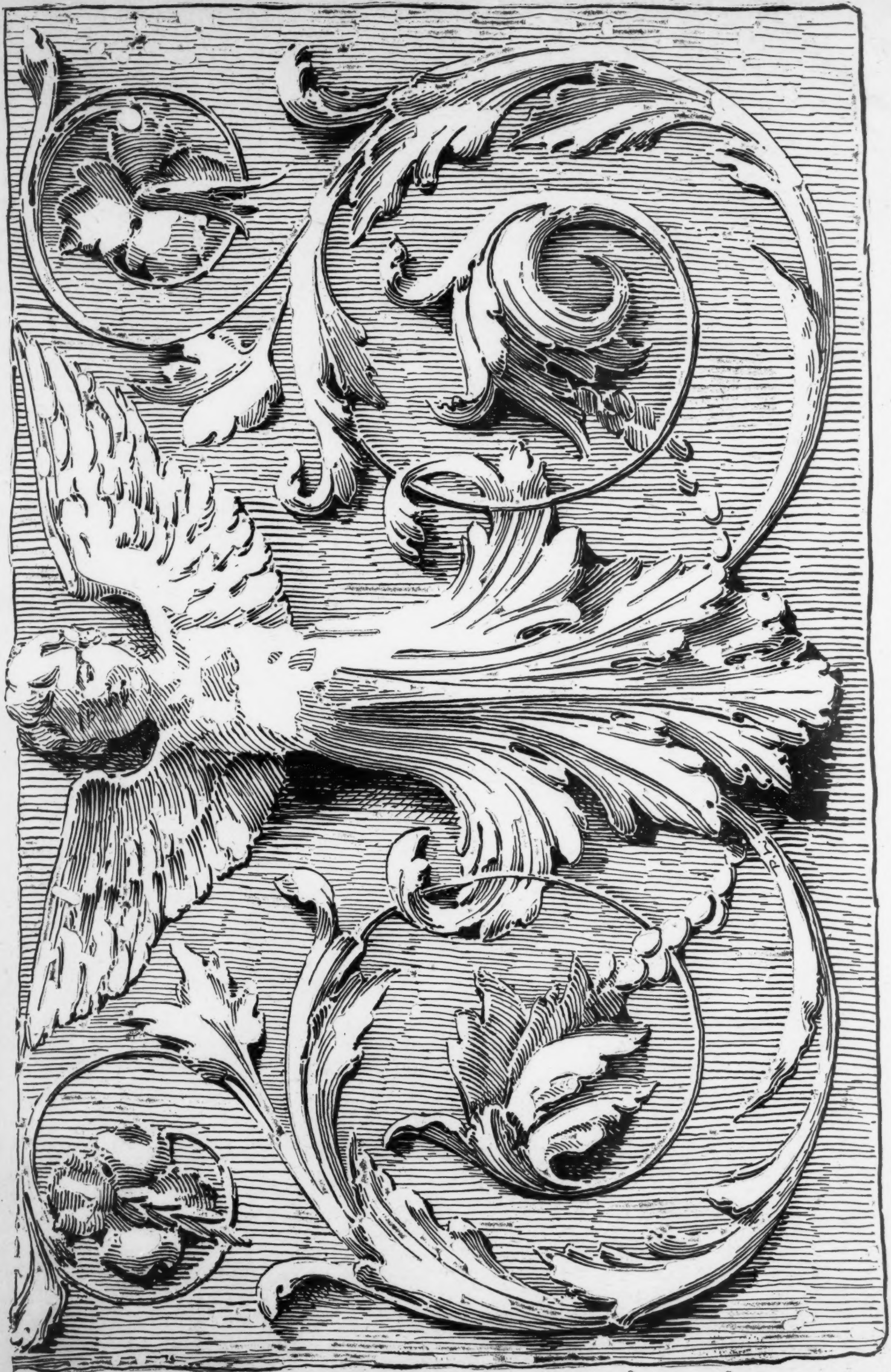






NO. 1064.—RUE ANEMONE SPRAYS. By PATTY THUM.





1069.—DETAIL OF A CARVED LIBRARY TABLE. TO BE EXHIBITED AT THE "WORLD'S FAIR" BY THE PUPILS OF THE PENNSYLVANIA SCHOOL OF INDUSTRIAL ART.



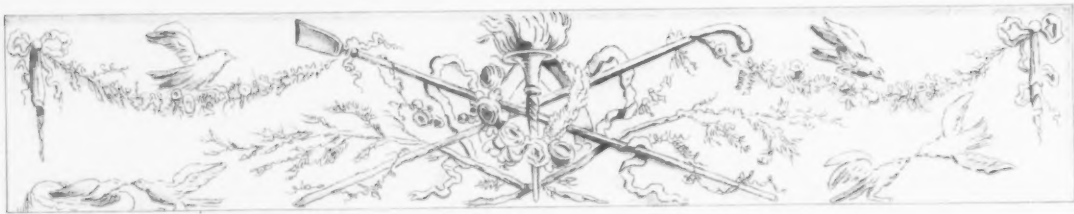




Helena Maguire











NO. 34.

THE ART AMATEUR.

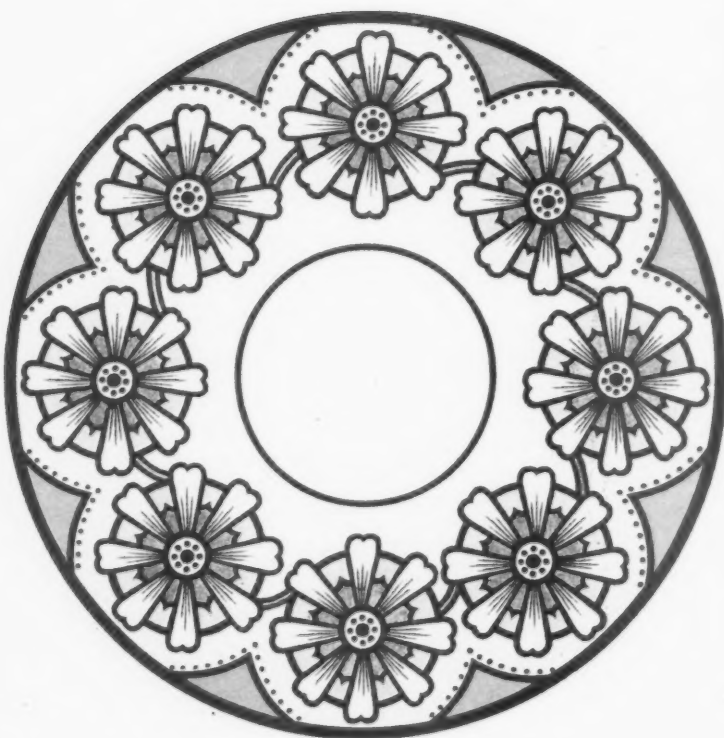


*Hand Stencil*

PANSIES. BY MARY STENCIL. 1000—2 AD Color Studies given with a year's subscription to THE ART AMATEUR. Price \$4.00. Copyright 1902. Montague Marks, 23 Union Square, New York.





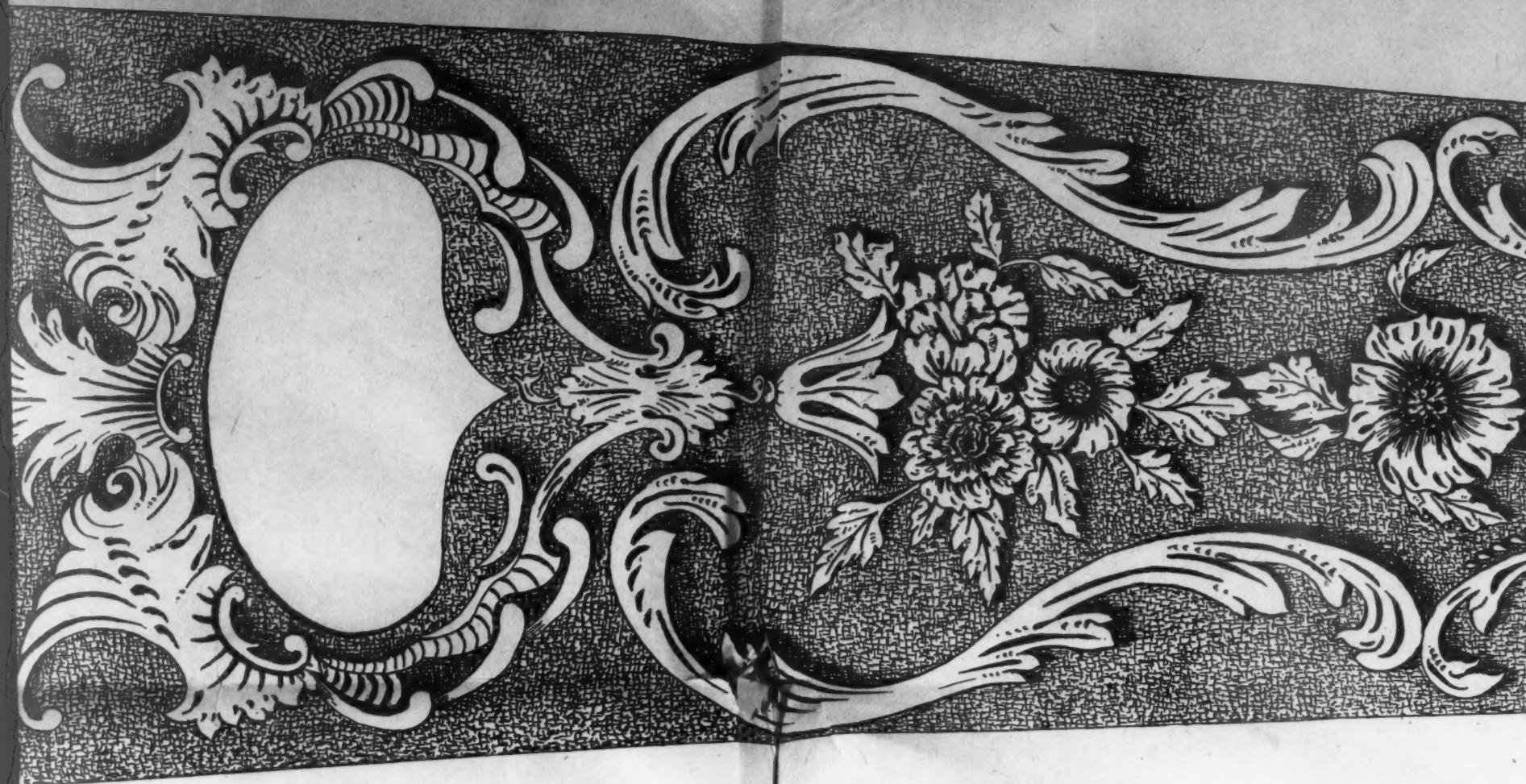


CONVENTIONAL DAISY MOTIVE

BY LISBETH COMYNS.

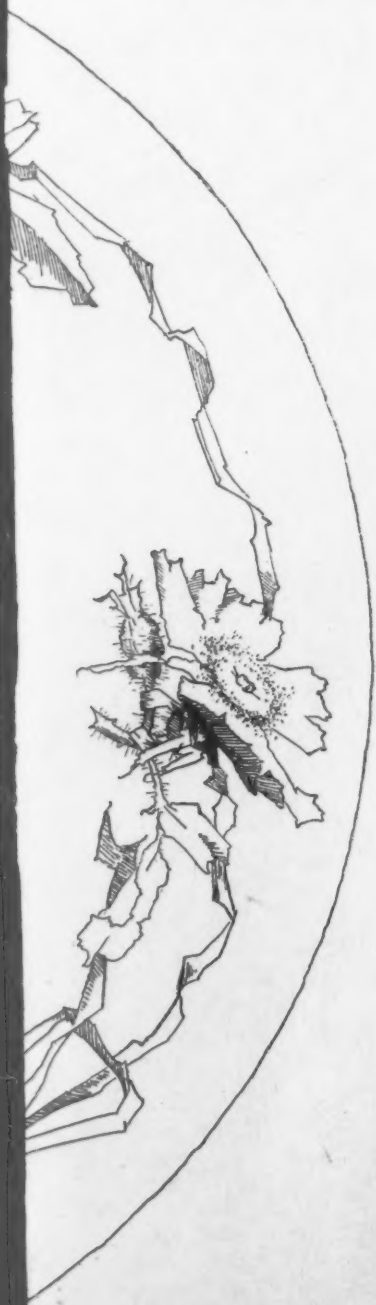






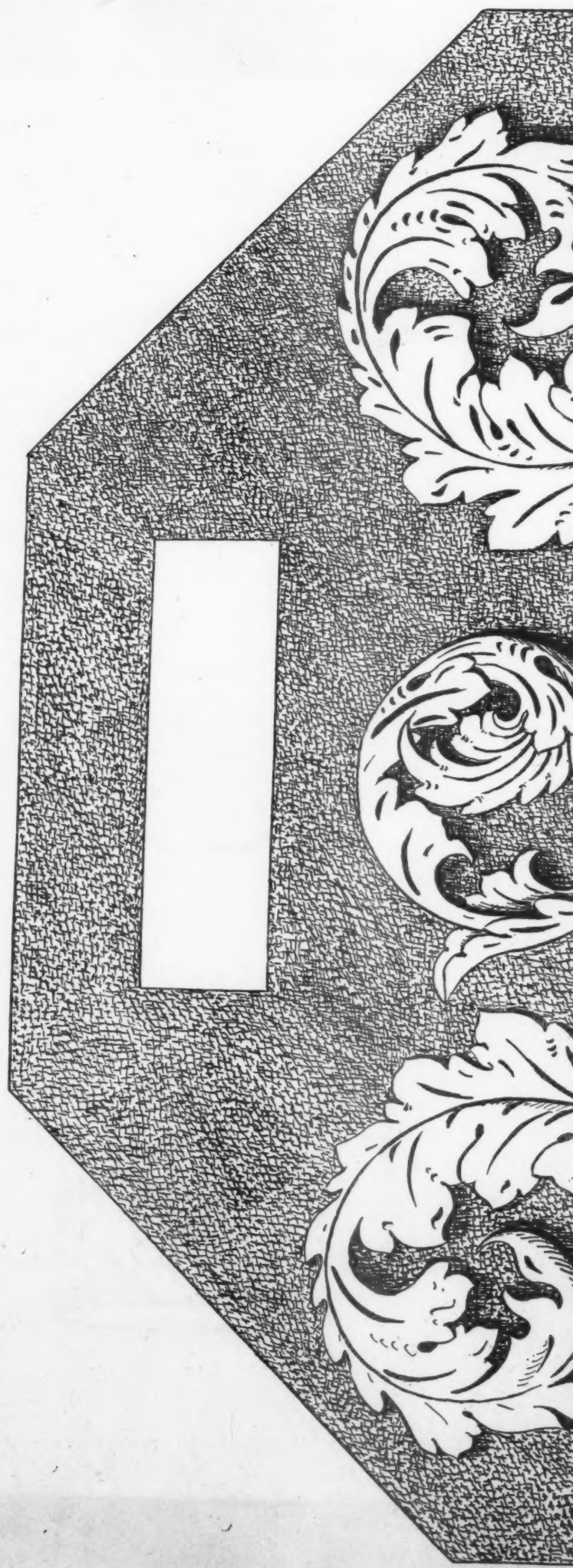
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# The Art Amateur Working Designs.

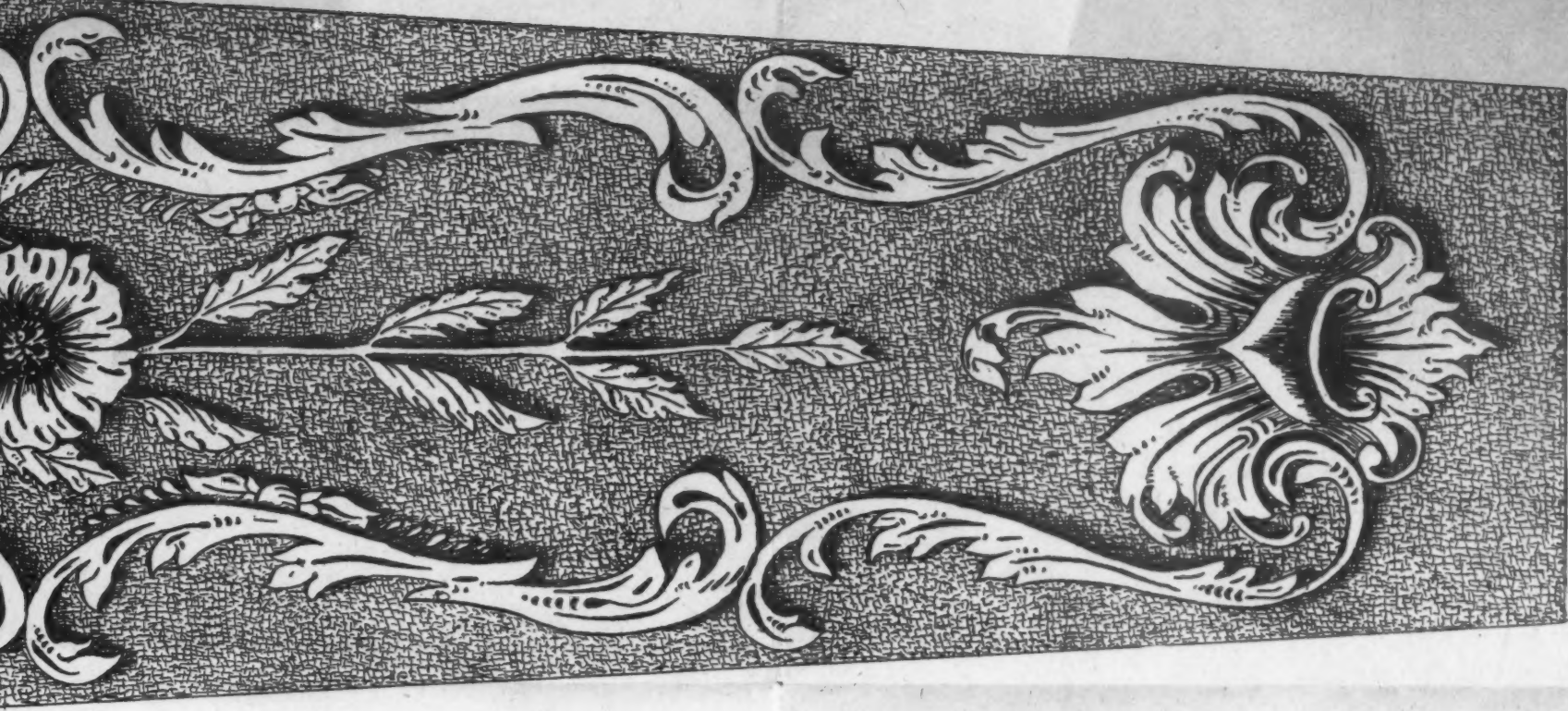
Vol. 28. No. 6. May, 1893.







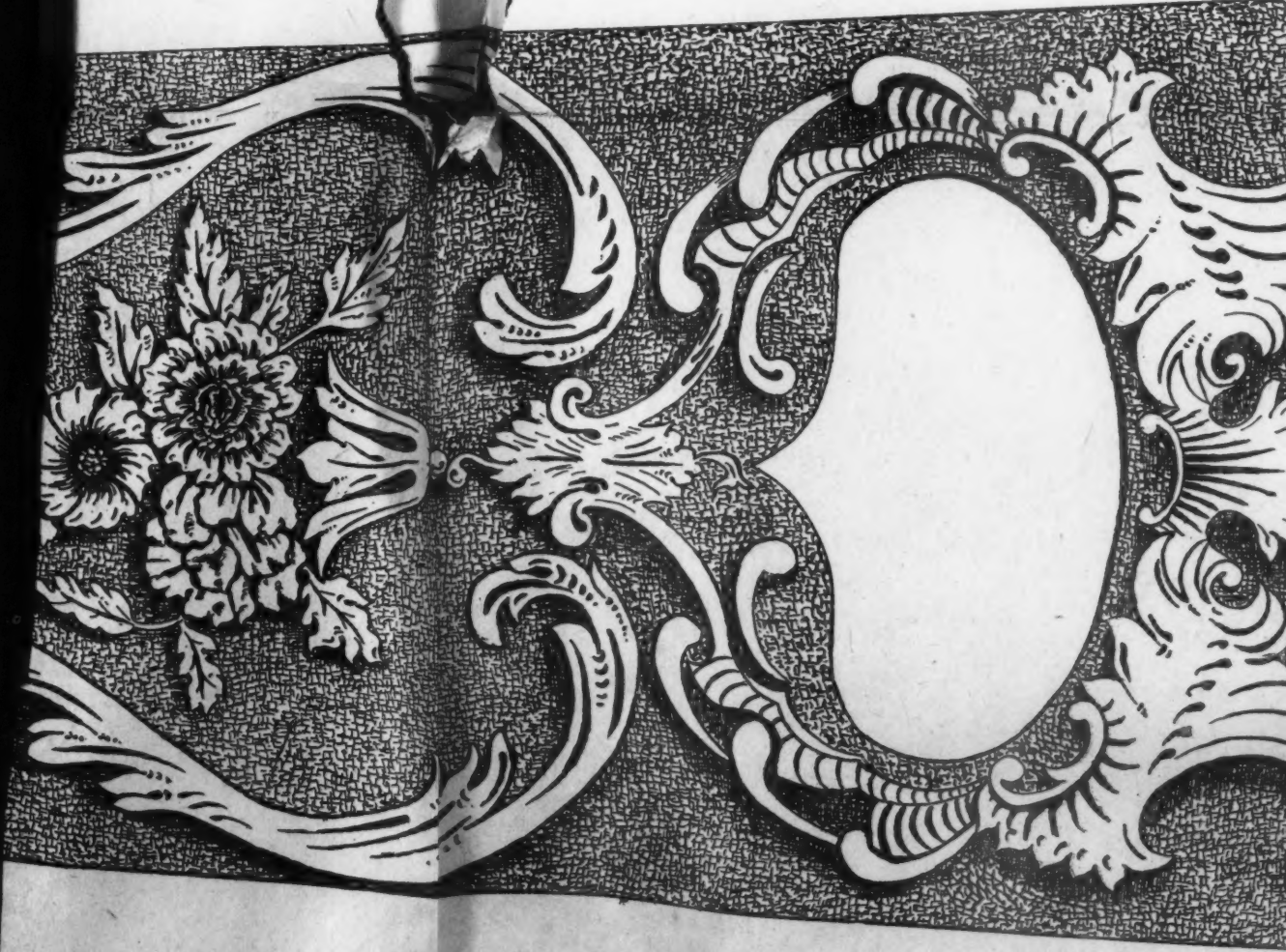
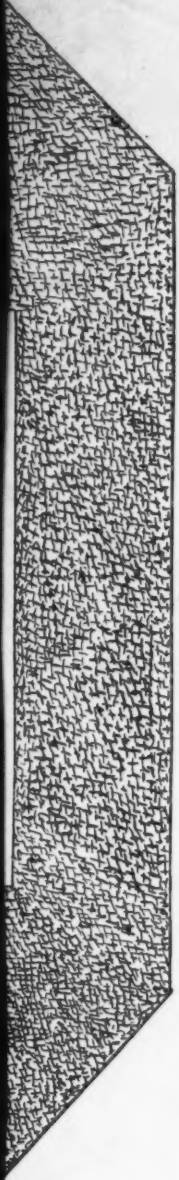
NOS. 1171-1172.—CHAIR DECORATED IN PYROGRAPHY. By MME. A. KORWIN-POCOSKY. THIS DESIGN IS ALSO SUITABLE FOR WOOD-CARVING.  
SHOWN AT THE NEW YORK STATE EXHIBITION OF WORK INTENDED FOR THE WOMAN'S BUILDING AT THE WORLD'S FAIR.





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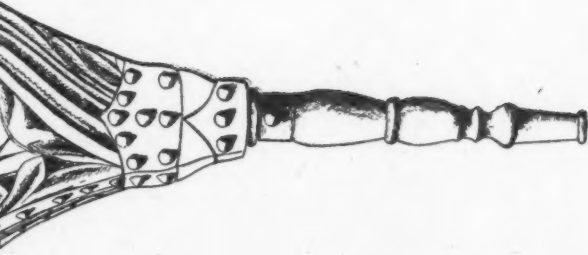




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CARVED BELLOWS. By KATHERINE B. UPHAM.  
(SHOWN AT THE WOMAN'S BUILDING AT THE WORLD'S FAIR.)  
For full-sized working drawing, see No. 1174.



NO. 1176.—PIERCED METAL LOCK-PLATE  
AND DOOR-HINGE. By F. G. S. BEYCE.



NO. 1170.—FLORAL AND RIBBON DECORATION FOR A PLATE. By LYDIA N. HEAL.  
SHOWN AT THE NEW YORK STATE EXHIBITION OF WORK INTENDED FOR THE WOMAN'S BUILDING AT THE WORLD'S FAIR.





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NO. 1173.—CARVED PANEL. By M. F. B. IN THE WOMAN'S BUILDING AT THE WORLD'S FAIR.





The Art Amateur Working Designs.

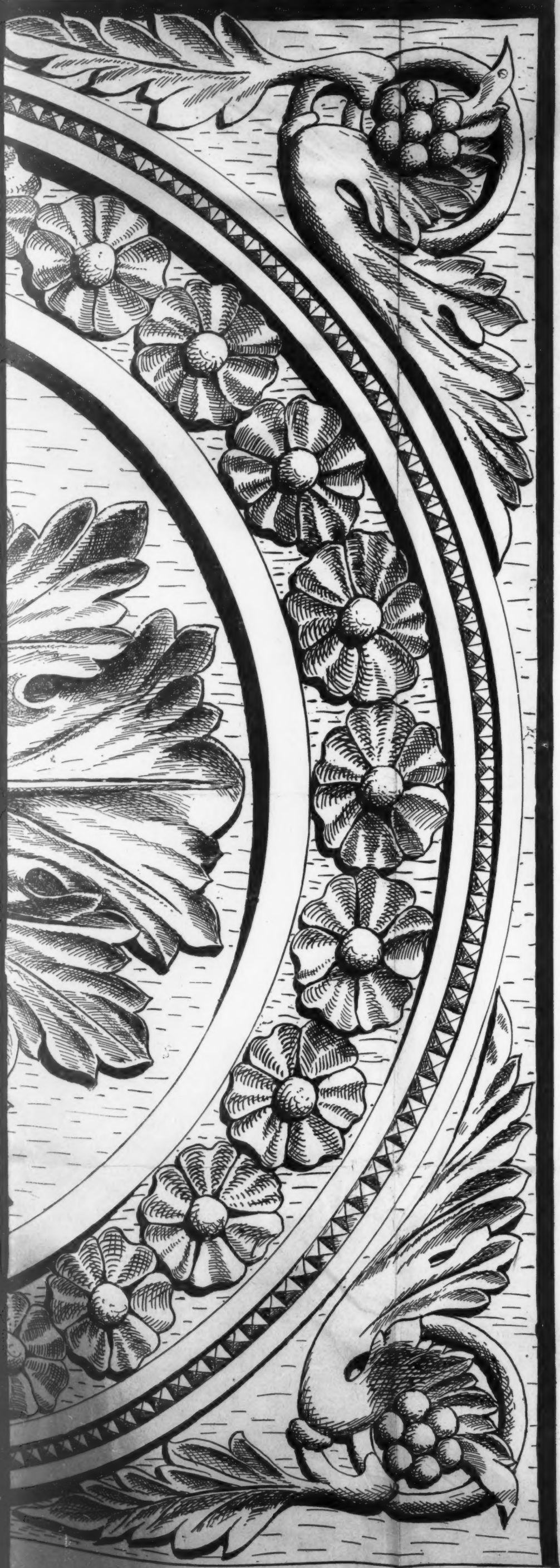
Vol. 28. No. 6. May, 1893.





NO. 1173.—CARVED PANEL. By M. F. B. IN THE WOMAN'S BUILDING AT THE WORLD'S FAIR.





The Art Amateur Working Designs.

Vol. 28. No. 6. May, 1893.







NO. 1174.—CARVED BELLOWS. By MISS KATHERINE B. UPHAM.  
SHOWN AT THE NEW YORK STATE EXHIBITION OF WORK INTENDED FOR THE WOMAN'S BUILDING AT THE WORLD'S FAIR.



NO. 1175.—DECORATION FOR CHINA PAINTING. By M. L. MACOMBER.